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HOW TO DO BEADWORK

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PRIMITIVE BEADWORK

At the left is a chain from Luxor, Egypt, of green beads and white shells. The chain at the top is an old Egyptian one. Below is a necklace of deep-red cylindrical beads strung with groups of three shells to represent the Egyptian lotus. In the center hangs the costume of a Sudanese woman. To the right is an Egyptian fly-brush with beaded handle, and below a chain of shells from the Dead Sea strung with dark-blue beads.

How to Do Beadwork

By
Mrs MARY (WHITE) Talbot

Illustrated by the Author



NEW YORK
Doubleday, Page & Company
1904

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Published, May, 1904

FEB 16 1950
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To
Sarah Bartow Johnson

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GRATEFUL ACKNOWLEDGMENTS
ARE DUE TO MISS LINA EPPENDORFF
AND MISS ELIZABETH M. STRAIN
FOR THEIR VALUABLE ASSISTANCE

PREFACE

WOMEN come naturally by their love for beads. They inherit it from their "great-great-twenty-seven-times-great-grandmother"—as the fairy tale says.

Close to the first rude implements for household work explorers find bits of shell, turquoise, amber, or lapis lazuli, pierced for stringing; rough and asymmetrical to be sure, but unmistakably beads. Each generation since the time of that very great-grandmother has had the taste for beadwork in a greater or lesser degree, and with the different peoples it has shown itself differently.

With some it has been gorgeous and barbaric; others have wrought with exquisite fineness. Many have only seen in it a personal ornament; while others, like our North American Indian, have used it to beautify alike their household utensils and articles for ceremonial usage. Studying Indian handicrafts, we cannot but recognise the decorative possibilities of beadwork.

Let us see what we can do with it.

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The Beads and Other Materials

HOW TO DO BEADWORK

CHAPTER I

THE BEADS AND OTHER MATERIALS

THE present interest in beadwork undoubtedly sprang from our enthusiasm for Indian handicrafts. From admiring and wishing to possess baskets wrought with beads, and woven bead belts and chains, it was a natural and easy step to copying them. Whether the special branch of beadwork one wishes to do is stringing, weaving, knitting, or sewing, the beads are, of course, the first consideration. Wampum, the genuine Indian bead, is beautiful and costly. The wampum used by eastern tribes is long and cylindrical; in colour ivory-white, black, or purple. Western wampum, shaped like tiny millstones, was generally made of clam-shells ground and drilled by hand. "The aboriginal tool for drilling, called *dawihai* (from *da win*, to bore, and *hai*, a stick), was a straight shaft of wood two feet long and half an inch in diameter at the middle. This

the kneeling Indian twirled between the palms of his hands. The drill-point was of jasper or flint and fastened to the shaft by a lashing of hemp coated with pitch. Its origin is beyond tradition." Sometimes the Indians fashioned beads of rainbow-coloured abalone shells from the Pacific. The beautiful feather baskets of the Pomos are occasionally enriched by decorations of these beads. Again, in strings of white western wampum one finds a bead of wonderful sky-blue—an exquisite contrast; it is turquoise. These beads, however, are for a fortunate few. Those most of us must be content to possess are the Venetian glass beads, sometimes mistakenly spoken of as Indian, but which are only Indian because they are used by them. Originally these beads were made by hand. A piece of molten glass, while still hot, was pierced, and two boys, holding each an end of the soft but stiffening mass with pincers, ran as fast as possible in opposite directions. The glass, thus drawn to a surprising thinness, still kept its tubelike form: the hole in the middle never closed. It was then cut into tiny lengths as nearly alike as possible. In order to smooth the rough surface of the beads, quantities of them were put into a drum with ashes and turned

rapidly for some time. Many of the large beads used for strung chains are made in this country. They come in soft, pale colours of opaque glass and in the same colours in pearly finish. The imitations of baroque pearl can hardly be distinguished from the genuine. In the most perfect of these beads seven coats of pigment are used, and they are filled with a special kind of wax, to give them weight and strength. Other large beads which are used in strung chains are highly coloured and flecked or ornamented with gold or silver. All the colours and combinations we are accustomed to see in Venetian glass are found in these beads. Then there are the seed beads. As one looks at a display of these the masses of shimmering colour make one long for an artist's ability to combine them in things of beauty and use. With the larger, or E beads, one can fashion candle-shades or strung chains. The smaller seed beads range in size from 0 or 1 (as they are called by some dealers), which are the coarsest, to 5-0. The very tiniest beads sold in this country are 5-0 beads, with one side cut, which some dealers call 6-0. They come in small skeins, while the others are generally sold in bunches of eight skeins each. These are the beads for

weaving, sewing, knitting, and crocheting. For stringing bead chains dental floss has been found most satisfactory. It may be used with a No. 8 needle. Some persons like the French lace threads for the woof strands in bead-weaving, but an authority on weaving, Miss Eppendorff, prefers the numbered linen thread or Kerr's cotton No. 000, as the French threads are not entirely reliable as to size. Two spools of the same number will be apt to vary in coarseness. The warp thread should be one-half again as coarse as the woof—No. 60, for example, for warp and No. 90 for woof, with a No. 11 needle when the beads are 4-0. No. 11 needles are also used when No. 000 cotton is chosen for the woof. Often, when the background is to be of another colour than white, it may be advisable to use silk threads—letter D in buttonhole twist for the warp and letter A sewing-silk for the woof, with a No. 12 needle. These may be used with as fine beads as 5-0. In weaving with silk it will be wise to wax both warp and woof threads. In fact, some beadworkers consider this essential with cotton and linen as well. In looms there is a wide choice. On general principles, the simpler the loom the better. Directions for

making a practical loom will be found in Chapter III.

In sewing beads on canvas the French canvas will prove finer and more even than any other.

Dealers in artists' materials sell paper marked off into tiny squares which is indispensable if one wishes to make one's own designs. That in which there are sixteen squares to the inch is most useful as nearer the size of the beads. Coloured crayons are also necessary to indicate the colour scheme of each design.

Strung Chains

CHAPTER II

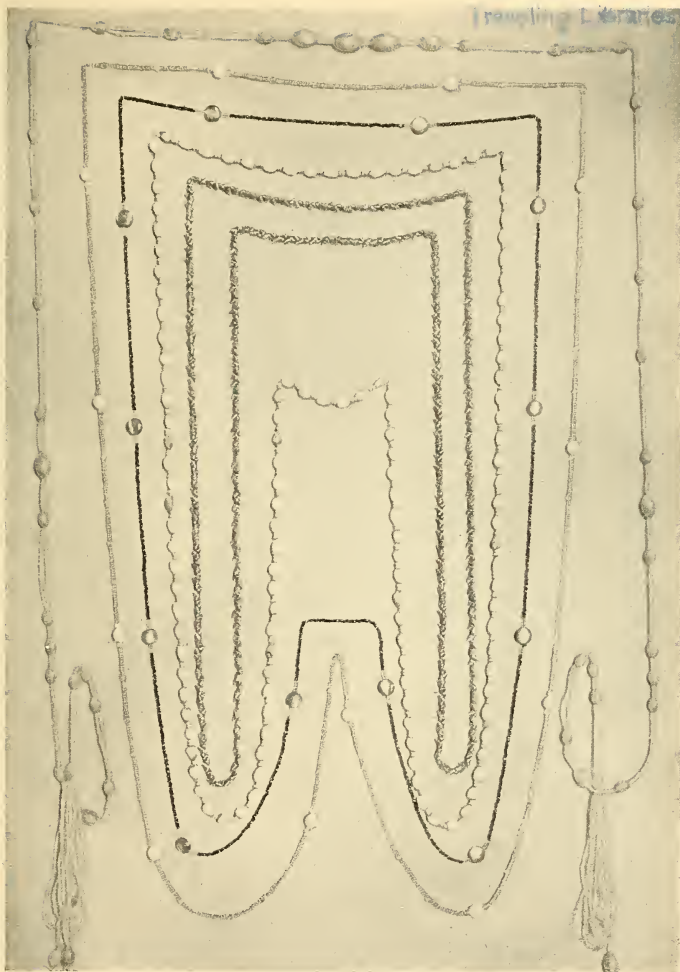
STRUNG CHAINS

THE simplest form of beadwork is, of course, the strung chains. How we loved, as children, to make necklaces of beads or berries! To be allowed to string beads was one of the compensations for a rainy day. It still has a fascination for many of us. Women all over the world have felt the charm, and curious and beautiful are some of the chains they have made. Some have used beads of gold, silver, and semi-precious stones; others beads of shell, amber, and coral; while others still make chains of wooden beads or string beans or berries.

Black-eyed Susans—the tiny scarlet beans tipped with black that tourists bring from Florida—may be pierced and strung and make gay chains. It would seem strange to be able to pick beads for a chain in one's own garden, yet that is what is done by two girls on Long Island. They have a plant on which grow Job's-tears. These tear-shaped seeds, ranging in colour from

pearly white to black (there are brown ones, too), make attractive muff-chains. The gray ones are strung with cut-steel seed beads, two between each of the Job's-tears, and the brown in the same way, using gold beads to separate them. But beware, if you raise Job's-tears, of using them in their natural state. They should be boiled like chestnuts before stringing, for a tiny grub is often found in them, and he may at any time make a meal of the silk on which the beads are strung, or appear on your muff inopportunely. Of the seed beads No. 6 are most used for these strung chains, with here and there a large Venetian bead in colours which harmonize with the body of the chain. The simplest are strung on a single strand of purse-silk or dental floss about two yards long. Fan-chains may be shorter—about a yard and three-quarters.

Other chains are made with two strands, which are strung for a few inches with seed beads, then twisted like a rope. A large bead is slipped on, to hold the twisted strands, and a few inches more are strung with seed beads. This continues the whole length of the chain. In finishing, the ends are tied with a firm knot. When chains are simply intended for ornament they are finished



STRUNG CHAINS

The outer chain is of pale-yellow beads. Beside it is a fan chain in crystal, with large blue beads. The next is a black one with green cat-eyes and gold-lined seed beads. Then comes a chain of Job's tears, and within this a string of iridescent shells from Tasmania.

with more or less elaborate tassels, and in calculating the length of silk or floss enough should be allowed for them. One such chain is made as follows:

Pale-yellow Chain

Materials	2 large pale-yellow oval beads,
Required	10 medium pale-yellow oval beads,
	40 small pale-yellow oval beads,
	1 bunch pale-yellow crystal seed beads No. 6,
	7 yards of dental floss,
	2 No. 8 needles.

Double a piece of dental floss seven yards long and on it string two large pale-yellow beads. These are placed at the middle. String three-eighths of an inch of seed beads in double strands with two needles. For the whole length of the chain the seed beads are thus strung in two strands, while both threads pass through the larger beads. One medium oval bead is followed by three-eighths of an inch of seed beads in two strands. One small oval bead, two inches of seed beads, one small oval, one and three-eighths inches of seed beads, one small oval, one and five-eighths inches of seed beads, one medium oval bead, and two inches of seed beads. One small oval bead is followed by an inch and three-eighths of seed beads, another small oval bead, two and

a quarter inches of seed beads, a small oval bead, two and three-eighths inches of seed beads, one small oval bead, and three-quarters of an inch of seed beads. Next comes a large oval bead, half an inch of seed beads, one small oval bead, two and an eighth inches of seed beads, one small oval bead, quarter of an inch of seed beads, one small oval, quarter of an inch of seed beads, one small oval, two inches of seed beads, one small oval, and three-quarters of an inch of seed beads. Another large oval bead is followed by three-quarters of an inch of seed beads, one small oval, one and three-quarters inches of seed beads, one small oval, one-quarter of an inch of seed beads. One small oval, one-quarter of an inch of seed beads, one small oval, three-quarters of an inch of seed beads, and one medium oval. This is repeated to make the other side of the chain.

Tassels.—The tassels are formed of five irregular loops and two ends of seed beads. One medium oval bead is strung at the middle of one of the loops, and another at the tip of one of the ends. The other end has a small oval bead at the tip.

Fan-Chain in Black, Green, and Gold

Materials	12 green cat-eyes,
Required	96 gold-lined crystal beads No. o,
	3 bunches cut-jet beads No. o size,
	A piece of black purse-silk two yards and a quarter long,
	A No. 8 needle.

The flat round beads known as cat-eyes are particularly beautiful in green. Twelve of these beads combined with gold-lined crystal and cut-jet No. o seed beads make a chain that is as effective as it is simple. The beads are strung on a piece of black purse-silk. This should be two yards and a quarter long, to allow for joining, although the finished chain will be only sixty-eight inches long. Starting at the centre, a green cat-eye is first strung, then four gold-lined crystal beads and four and three-quarters inches of cut-jet seed beads. Four more gold-lined crystal beads are followed by one green cat-eye, four gold-lined crystals, and four and three-quarters inches of cut-jet beads. This order is repeated until six cat-eyes (each having four gold-lined crystal beads on either side of it and separated from the next group by four and three-quarters inches of jet beads) have been strung. Between the sixth cat-eye and the seventh there

are five inches of jet beads following four gold-lined crystal beads, and followed by four others. The other side of the chain is strung in the same way, starting at the centre and finishing with the four gold-lined crystal beads which are strung just before the seventh cat-eye. Here the ends are tied securely close to the cat-eye with which the side first strung was finished.

An elaborate chain is made as follows:

Iridescent Pearl and Gold Chain

Materials	7 large oval baroque pearls,
Required	4 medium oval baroque pearls,
	16 large round pearls,
	30 small round pearls,
	18 large gold beads,
	10 large iridescent cut beads,
	About 52 medium iridescent cut beads,
	About 118 small iridescent cut beads,
	90 flat iridescent cut beads,
	4 bunches iridescent seed beads,
	1 bunch gold seed beads,
	1 spool white purse-silk,
	A No. 8 needle.

A piece of white purse-silk about eight yards long is doubled and the chain is started at the centre. One large oval baroque pearl is first strung, then one flat iridescent bead, one large round pearl, one flat iridescent, one large iridescent,

one flat iridescent, one gold seed, one large gold bead, one gold seed, one flat iridescent, one large round pearl, one flat iridescent, one small iridescent, one medium iridescent, one flat iridescent, one small iridescent, one flat iridescent, and three and an eighth inches of iridescent seed beads in two strands. One flat iridescent bead is followed by one large gold, one flat iridescent, three gold seeds, one small pearl, three gold seeds, one medium iridescent, three gold seeds, one large round pearl, three gold seeds, one medium iridescent, three gold seeds, one small pearl, one flat iridescent, one large gold, one flat iridescent, and four and a half inches of iridescent seed beads in two strands. One flat iridescent bead is next strung, then one small iridescent, one flat iridescent, one large gold, one flat iridescent, one small pearl, one flat iridescent, one medium iridescent, one flat iridescent, one large oval baroque pearl, one flat iridescent, one large iridescent, one flat iridescent, one small iridescent, one flat iridescent, one medium pearl, one flat iridescent, one small iridescent, one flat iridescent, one large iridescent, one flat iridescent, one large oval baroque pearl, one flat iridescent, one medium iridescent, one flat iridescent, one small pearl, one flat iridescent,

one large gold, one flat iridescent, one small iridescent, one flat iridescent, and four and a quarter inches iridescent seed beads in two strands. One flat iridescent bead is followed by one large iridescent, one flat iridescent, one large gold, one flat iridescent, one medium oval pearl, one flat iridescent, one large gold, one flat iridescent, one medium iridescent, one flat iridescent, and three inches of iridescent seed beads in two strings. Next comes a flat iridescent, one small iridescent, one flat iridescent, one large round pearl, one flat iridescent, one small iridescent, one large gold, one small iridescent, one large iridescent, one small iridescent, one large gold, one small iridescent, one flat iridescent, one large round pearl, one flat iridescent, and three and an eighth inches of iridescent seed beads in two strands. One flat iridescent bead is strung, then one small iridescent, one flat iridescent, one large round pearl, three gold seed beads, one medium iridescent, and three gold seed beads. One large round pearl is followed by one flat iridescent, one small iridescent, one flat iridescent, and two and an eighth inches of iridescent seed beads in two strands. A flat iridescent bead comes next, then a medium iridescent, one large iridescent, one flat iridescent, one

small pearl, one flat iridescent, one medium iridescent, one large baroque pearl, and a medium iridescent bead. The other half of the chain is strung in the same order.

Tassels.—There are five strands in each tassel, which are strung as follows:

Half an inch of iridescent seed beads, one small iridescent, one medium iridescent, one small iridescent, an inch and a half of iridescent seed beads, one small iridescent, one medium iridescent, one small iridescent, one small pearl, one medium iridescent, one small pearl, and one medium iridescent bead. Three loops of seed beads are made three-quarters of an inch long. The needle is then brought back through the larger beads to where the seed beads began. Here an inch and a half of iridescent seed beads are strung and the needle passes through the larger beads. Half an inch of seed beads completes the strand. The others are strung in the same way.

Daisy Chain

Materials	1 spool white sewing-silk, letter A,
Required	No. 12 needles,
	1 long bead needle, No. 12,
	1 bunch deep-yellow crystal beads No. 2-0,
	1 bunch white opaque beads No. 4-0,
	1 bunch olive-green crystal beads No. 4-0.

Three needles, one longer than the others, are threaded with white silk well waxed. The strands are tied together at one end and the needles passed through six green crystal beads; the longer needle also goes through one white

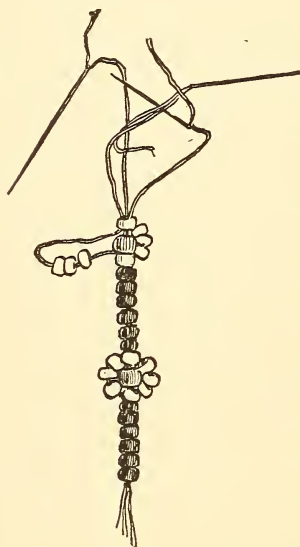


FIG. 1

opaque bead, one larger yellow crystal bead, and another white opaque bead. Now pass one of the other needles (which we will call No. 2) through the lower white bead, thread on three more white beads, and bring it up on the right of the centre through the upper white bead. Needle No. 3 follows in the same way, but on the left of the centre (see Fig. 1). Needle No. 2 is now brought

down through the beads on the left and up through the three centre beads. Needle No. 3 comes down through the three beads on the right and up through the three centre beads, completing

the daisy. The three strands are then brought through another six green beads and a second daisy is made. The chain is continued in this way for its entire length. When completed it gives the effect of tiny daisies strung on a green stem. A charming necklace or collar may be made by stringing the daisies close together and making three or more strands, the lower ones growing gradually longer to give a festoon effect.

Golden-brown Silk and Bead Chain

Materials 1 spool golden-brown purse-silk, letter EE,
Required 1 bunch deep-amber crystal beads No. o,
A No. 8 needle.

Twelve pieces of golden-brown purse-silk two yards long are cut off and tied together at one end. The knot is pinned securely to a heavy cushion or to the back of a stuffed chair. On a piece of silk about a yard and a half long two or three hundred No. o crystal beads of deep amber are threaded, and each end of the silk is tied around a bead to keep the others from slipping off. The middle of the strand is laid under the twelve lengths previously cut, close to the knot, with half of the beads on each side. If the centre strands are fastened to the worker's belt or to a

ribbon tied around her waist they can be drawn taut, which will make the knotting easier. Slip one bead from each side up close to the centre strands and tie a Solomon's knot as follows: The end on the left is brought over the centre strands to the right, leaving a large loop before it crosses. The

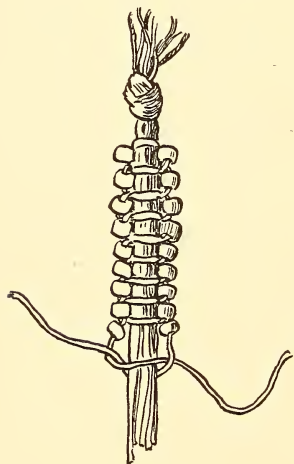


FIG. 2

end on the right comes down over the end of the left strand back of the centre strands and up through the loop on the left formed by the left strand in starting (see Fig. 2). The two ends are then held one in each hand and pulled up tightly and evenly. Another bead on each strand is slipped up close to the centre and

the same knot is tied. The whole chain is made in this way, pressing the knots as close together as the beads will allow, though not so close as to make the chain stiff. When it becomes necessary to add new lengths to the knotting strands they should

be attached with the weaver's knot (see Chapter III.). Touch the ends lightly with glue before they are cut close. In finishing the chain the ends are attached to a clasp or sewed to each side of a tiny square of chamois skin.

Bead-Weaving on a Loom

CHAPTER III

BEAD-WEAVING ON A LOOM

It is not surprising that bead-weaving on a loom should have become so popular. The process is simple but interesting, the outfit inexpensive, and the results great for the time expended. Chains, belts, and fobs—even card-cases and bags—may be woven, and the work is fascinating. The loom is, of course, to be considered first. There are many on the market, but be careful to choose one that is simple and strong. Perhaps the most satisfactory of all are the home-made looms. More than one weaver has done good work on a loom made of a cigar-box. The sides are cut down to within an inch of the bottom and a small piece of wood, the depth of the box, is fastened inside each corner to support the end pieces. Small notches, an eighth of an inch apart, cut along the top of the ends, hold the warp threads. Six tacks are driven below the notches on the outside of the ends at equal distances apart. Upon these the

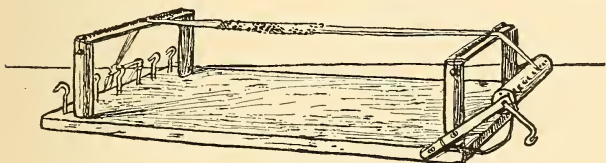
ends of the warp threads are wound. A loom that has proved serviceable may be easily made as follows by any one with a taste for carpentering. It has this advantage, one that few looms possess—it is wide enough to hold the threads for weaving card-cases or bags.

Bead-Loom

Materials Required	A piece of wood $\frac{3}{8}$ of an inch thick, 12 inches long, and $7\frac{1}{4}$ inches wide,
	A round stick $\frac{1}{2}$ inch in diameter and 18 inches long,
	2 strips of wood $\frac{1}{8}$ of an inch thick, $\frac{1}{2}$ an inch wide, and $7\frac{1}{4}$ inches long,
	2 pieces of wood $\frac{1}{8}$ inch thick, $\frac{1}{4}$ inch wide, and 3 inches long,
	6 smallest picture-hooks,
	1 package $2\frac{1}{2}$ -oz. round-headed gimp tacks,
	8 $\frac{3}{8}$ x 4 screws,
	4 $\frac{3}{4}$ x 9 screws,
	2 small pointed nails $\frac{5}{8}$ of an inch long,
	A thick piece of wire from a package-handle,
	2 pieces of florist's wire 12 inches long,
	200 black seed beads No. 4-0,
	A screw-driver,
	Hammer,
	Knife and sandpaper.

Choose a piece of white or bass wood three-eighths of an inch thick, twelve inches long and seven and one-quarter inches wide for this loom. Any other wood may be used, but the lighter the

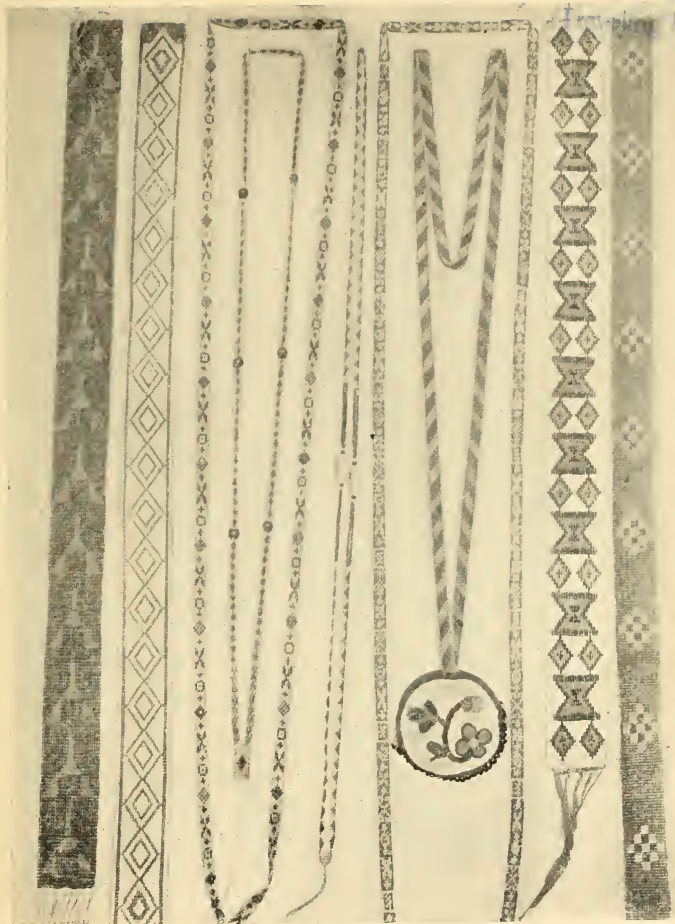
loom the better. If the wood is rough it should be sandpapered. From a round piece of wood one-half an inch in diameter and eighteen inches long cut one piece seven and one-quarter inches in length for a roller and four other pieces two and three-eighths inches for the posts. These are fastened to the base with the three-quarter-by-nine screws, two at either corner of one end and each



THE LOOM

of the others an inch and one-half from the opposite end, close to the edge of the sides. Across these uprights the two seven-and-one-quarter inch strips are laid and fastened with four of the three-eighth-by-four screws. To prevent splitting, start the holes for the screws with a gimlet. Make a small hole at one-quarter of an inch from one end of each of the three-inch pieces, fasten the opposite ends of these strips to either side of the base (at the end where the posts come exactly at the corners) with three-eighth-by-four screws, the ends pointing diagonally upward, striking the posts three-quarters of an inch

from the base. In the centre of one end of the roller make a hole one-half an inch deep and around it six smaller holes three-eighths of an inch deep and one-sixteenth of an inch from the edge. In the centre of the opposite end of the roller drive a sharp-pointed nail five-eighths of an inch long, allowing it to project about one-sixteenth of an inch. On a straight line drawn lengthwise of the roller drive round-headed tacks about half an inch apart, projecting one-sixteenth of an inch beyond the roller. A heavy piece of wire, about three and one-half inches long, taken from a package-handle, is bent into the shape of a crank. The end which is to go into the roller is about three-quarters of an inch long, the other two angles being equal. The end that goes into the roller is sharpened either by filing or it may be laid on a stone and hammered flat. The roller is now ready to be placed in position. Pushing the nail which projects from one end through the hole in the left diagonally placed strip (as you hold the loom with the end which has no strips toward you), bring the hole in the other end of the roller against the hole in the opposite strip and drive the sharpened end of the crank through into the roller. To the right-hand diagonal strip a short piece of No. 60 linen thread



BEAD-WEAVING WITH A LOOM

At the left is a belt in green and white. Beside it is a white one with dark-blue diamonds. The chain next to it is white and gold. The smaller one within it has large beads strung at intervals. So has the next chain. To the right is one in pearl-white on amber surrounding an Indian chain in blue and gold. The Indian belt beyond is white with a blue-and-red design. The belt on the right has gold-and-white diamonds on an old-rose background.

is tied, and the other end is attached to a five-eighth-inch pointed nail. This is to fit into any one of the small holes in the end of the roller to keep it from turning. One of the gimp tacks is driven into the outer side of each post about one-quarter of an inch from the top and projecting one-sixteenth of an inch. To one of these an end of a twelve-inch piece of florist's wire is firmly attached. One hundred black 4-0 beads are strung on it and it is laid along the bar, drawn up taut, and wound firmly around the tack at the opposite side. At the other end of the loom a similar piece of wire, threaded with the same number of beads, is stretched and firmly fastened. These beads hold the warp strands and are better for the purpose in many ways than wooden or metal notches. They hold the threads securely, yet do not cut or injure them; they space the strands better than the

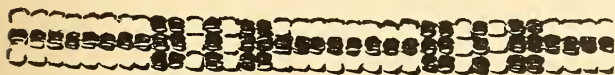


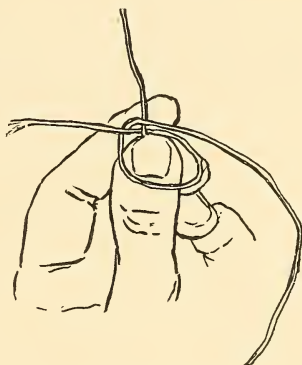
FIG. 3

metal notches, are simple to adjust, inexpensive, and easily obtained.

Let us start with a narrow chain, the one shown in Fig. 3. The beads are 4-0, amber and black.

Four pieces of No. 60 white linen thread well waxed, a few inches more than the length chosen for the chain (seventy inches, for example—sixty-two when finished), are measured off. In this, as in all of the woven work, there must be one more warp thread than the number of beads, so that there will be a thread on each side of every bead. The four ends, each tied in a loop, are slipped on to a tack in the roller, and the long ends are brought up across the beads on the bar over to the beads on the opposite bar and down to the hooks, where they are drawn taut and tied securely. The loom is held with the roller end away from the person weaving, the beads in tiny trays or box-covers near at hand. A No. 11 needle threaded with No. 90 linen thread or Kerr's cotton No. 000 is tied on the left warp thread close to the bar and brought out to the right, under the other threads. Here three amber beads are strung, brought under the warp threads, and pushed up between them. The needle is then run through the beads from right to left, taking care to have it go above the warp threads. The needle is again brought out to the right below the work, one amber, one black and an amber bead are threaded on, pushed up between the warp threads, and the

needle is passed through them from right to left, as before. The same process is continued through the length of the chain, working out the pattern shown in Fig. 3. In joining a new needful of thread the *weaver's knot* is used. It is made as follows. The joining, of course, is done at an edge of the chain. Hold the old end in a vertical position, laying the new thread back of it, its short end turning toward the left, and projecting an inch or more beyond the vertical thread. Bring the long end around in front of the vertical thread, up back of its own short end on the left, and across in front of the vertical thread. All these threads are held in position by the fingers and thumb of the left hand while the right hand brings the thread around. The vertical or old end is now turned down through the loop in front of it and there held by the thumb while with the fingers of either hand the long and short ends of the new thread are pulled up tight. This, if



THE WEAVER'S KNOT

properly done, will make a knot that will not slip. To further insure its holding, touch it lightly with paste or glue. There are several ways of finishing chains. The warp ends may be sewed securely to either end of a bit of chamois; this is the method usually chosen by the Indians, or both may be fastened to one of the small metal clasps used to hold a fan. Still another way is to bring the warp

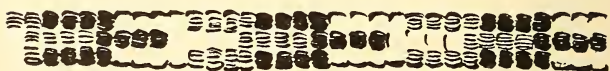


FIG. 4

threads at either end of the chain together, and, fastening them on the loom in one row, weave a solid square which will be one bead more than twice the width of the chain, as one bead must go between the two outer warp threads thus brought together. Beads of the size and colour of the background of the chain are strung on the ends of the warp threads for an inch or an inch and one-



FIG. 5

half, making a fringe. The ends of the warp threads are then run back through the fringe,

starting at the next bead but one from the last, and finishing off by sewing to the edge of the woven square.

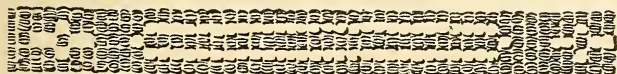


FIG. 6

The design shown in Fig. 4 is for a three-bead chain in 4-0 beads. It is particularly attractive if woven in three shades of a colour or two shades and white crystal beads. Shades of violet, pink or green make beautiful chains.

Another three-bead chain is woven of olive-green crystal beads with a design in palest turquoise-blue opaque beads (see Fig. 5). The five-bead width is perhaps more generally used than any.



FIG. 7

A chain in 4-0 opaque turquoise-blue beads has a pattern in opaque white (see Fig. 6). Another chain in almost the same colouring is woven with the same-sized beads. It has tiny palm-leaves in black and white on a pale-blue background (see Fig. 7). The 5-0 beads make more beautiful

chains. A design for one in white opaque and a deep shade of blue-green crystal beads is shown in Fig. 8. On a background of palest blue opaque beads leaves and berries of mistletoe are charming (see Fig. 9). The leaves are deep olive-green crystal beads and the berries the pearly white beads that look almost like seed pearls. The same design woven on a ground of gold-lined crystal and with a scarlet opaque bead instead of a pearl suggests holly. A dainty chain may be made from Fig. 10, using chalk-white beads for the groundwork and dull-red crystal for the design. Pearly white beads form the background for a much-conventionalised flower in old-rose with a

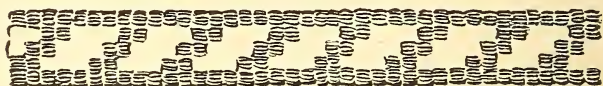


FIG. 8



FIG. 9

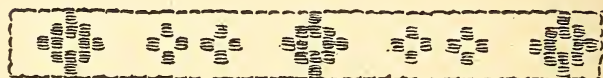


FIG. 10

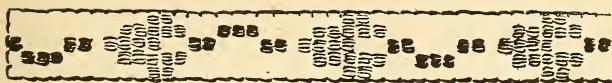


FIG. 11



FIG. 12

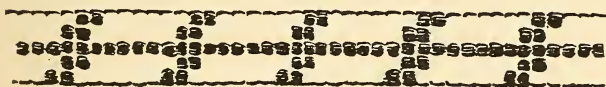


FIG. 13

stem of olive-green crystal beads (see Fig. 11). Blue and white beads are combined in Fig. 12. The white may be pearly or milk white and the blue as dull a shade as can be found in a medium-blue 4-0 bead. A simple design in opaque terra-cotta looks well on a background of white crystal beads (see Fig. 13). Pale-amber crystal beads may be used for the background and opaque or pearly white and black for the pattern shown in Fig. 14. A somewhat similar design, but more flowing, is shown in Fig. 15. It is beautiful when woven with blue-green crystal and black beads on a ground of pearly white.

It is difficult to find a good shade of blue.

Dull or dark blue without the disagreeable purple tinge seems unknown to or unpopular with the

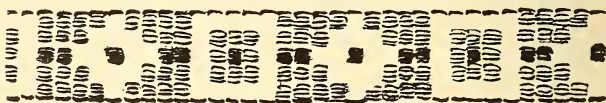


FIG. 14



FIG. 15

Venetian bead-makers. The nearest approach to a soft blue of medium shade obtainable was used in weaving the broken diamond shown in Fig. 16. The beads were crystal and the background also was of crystal, gold-lined. Difficult,

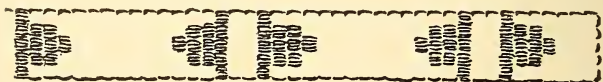


FIG. 16

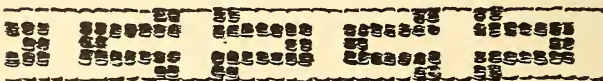


FIG. 17

perhaps, but rich and beautiful in design and colour is Fig. 17. The beads are olive-green and

gold-lined crystal. A combination of stringing and weaving makes an attractive variety in these chains. The weaving is begun as usual. Choose a pattern five or seven beads wide—one like Fig. 12 or 16, for example—in which the design is not connected, so that pieces two inches or more may be finished separately. When one of these sections has been woven the long ends of the

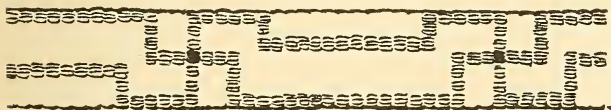


FIG. 18



FIG. 19

warp threads are unwound and strung with beads of a colour used in the weaving. There may be two or three of these strings, the extra warp threads passing through the beads already strung. If the slides are two inches long about five inches may be strung. The effect will be as if the chain were of strung beads with solid slides here and there. The beads should be 4-0, and the warp

strands not coarser than No. 90 linen thread. Chains seven beads wide are often woven with beads of 5-0 size. Three designs for these are

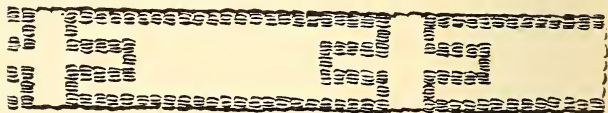


FIG. 20

given. The one in Fig. 18 shows the Swastika in green opaque beads with a single black one in the centre on a background of white opaque. Fig. 19 is of old-rose crystal beads with the design in black. Opalescent beads make the ground-work of Fig. 20, and the simple pattern is woven in crystal beads, gold-lined. A still wider chain of 5-0 beads, nine beads wide, is in two shades of violet outlined with pearly white on an olive-

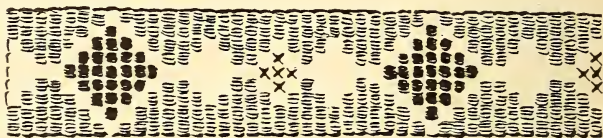


FIG. 21

green crystal foundation (see Fig. 21). This design makes an attractive one for a belt if woven three times as wide.

Fobs.—In general the background of a fob should be dark, but one that is charming with light summer gowns has a white crystal background of 5-0 cut beads with an apple and leaves woven on it. The former is of dull-red and gold-lined crystal beads; the

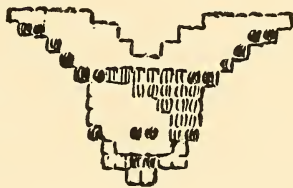


FIG. 22

latter in two shades of olive-green crystal 5-0 cut beads (see Fig. 22). The darker shade of green is also used for the tiny leaves at the end of the

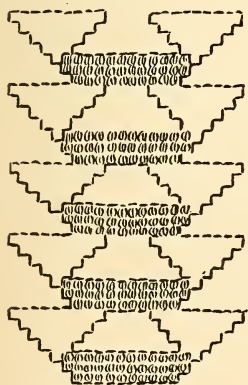


FIG. 23

apple. This design and Fig. 23 (which is in dull-green crystal and chalk-white on a dark-blue background) are repeated the whole length of the fob. Another fob is of dark purple beads for the background and silk warp and woof threads, with a single bee (see Fig. 24) woven near the lower end.

The wings and part of the outline of the thorax are of opalescent beads; the remainder of the outline, the thorax, head, and

dark stripes on the abdomen of black, while the light stripes are of amber crystal and the eyes gold-lined crystal beads.

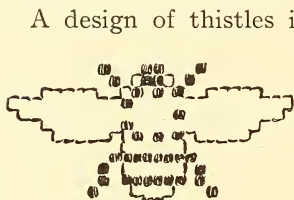


FIG. 24

opaque beads (No. 5-0 cut) is woven on a black background of the same beads (see Fig. 25). The usual method of attaching these woven fobs to

their mountings is to lap the end of the woven work around the bar and, turning the edge in, stitch it firmly to the under side of the work with silk of the colour used in weaving. In making designs for chains or fobs (where the work is

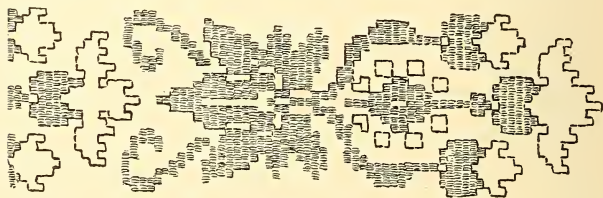


FIG. 25

worn vertically) it must be remembered that as the beads are oblong rather than round a design drawn on squares will naturally work out as if it were elongated. If the design is drawn

wider than it should look on paper it will work out correctly. This does not apply so much to designs that are to be worked in 5-o cut beads, which are more nearly round.



FIG. 26

Belts.—Chalk-white beads make one of the best backgrounds for woven belts, which look most attractive with summer gowns. The design in Fig. 26 may be woven in Indian red, and black

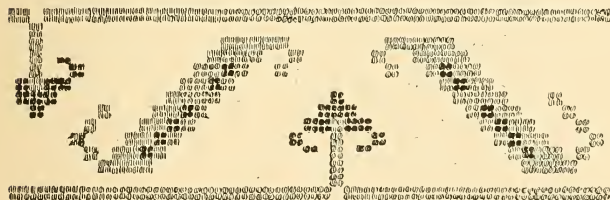


FIG. 27

4-o beads on such a background, or two shades of green or pink crystal beads on the chalk-white, will make an effective belt. Figures from an old rug suggested the design shown in Fig. 27, which

is woven in dark blue and dull red on a white background. A pretty combination is of chalk-white

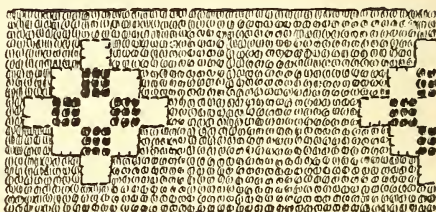


FIG. 28

and gold-lined beads in a diamond pattern on a background of old-rose crystal beads (see Fig. 28). An attractive belt may be made from the pattern

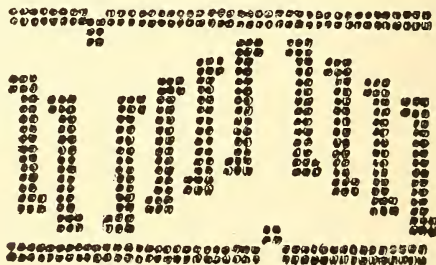


FIG. 29

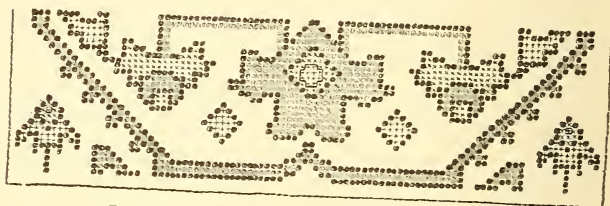
shown in Fig. 29, using 4-0 dark-blue beads on a chalk-white ground. Green beads on a white crystal background are also effective.

Card-Case

Materials Required 8 spools of pale-blue buttonhole twist,
letter D,
1 spool letter A pale-blue sewing-silk,
2 bunches palest turquoise-blue beads No. 5-0,
1 bunch each of black, gold-lined crystal,
dark-blue crystal, and dull-red crystal
beads No. 5-0,
No. 12 needles.

The soft colours and interesting design of an old rug suggested this card-case, and fortunately the colours were obtainable in beads. One hundred and one warp threads of pale-blue buttonhole twist, well waxed, are strung on a loom wide enough to hold them. A No. 12 needle is threaded with pale-blue sewing-silk, also well waxed, which is tied to the warp thread at the extreme left. On this 100 turquoise-blue beads are strung and woven into one row. In work as wide as this, where taking out a whole row is quite a labour, two precautions should be used. The beads should be threaded off their original strings with the needle, which will prove whether or not the hole in each is large enough to allow the woof thread to pass through it a second time, when the weaving is done. It will also be wise to use a separate woof thread for each row, tying the two ends together

as the row is completed. A second row of plain blue is woven, and then the pattern is worked according to Fig. 30, with black, gold-lined crystal, blue and dull-red crystal beads, for twenty-seven rows. This is followed by twenty-six rows of plain blue, and the case is completed by repeating



● Black (|) Red × Blue + Gold

FIG. 30

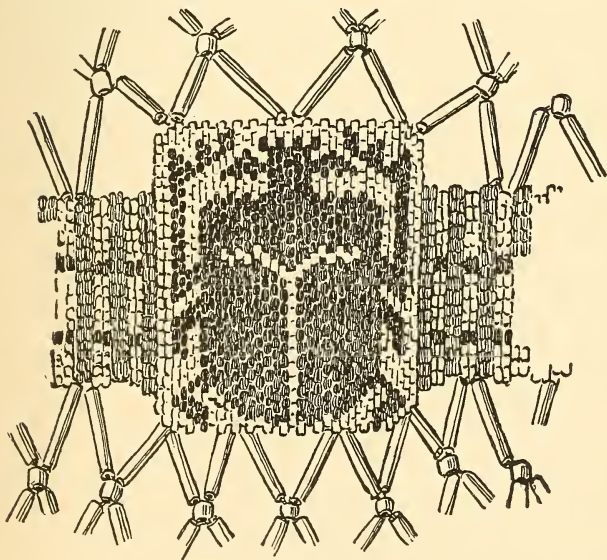
the pattern and weaving two more rows of plain blue, to correspond with the beginning. The work is then taken from the loom and a lining with pockets made of pale-blue silk interlined. The woven beadwork and lining are then basted together and sewed over and over at the edges with pale-blue silk.

Diagonal Weaving Without a Loom

CHAPTER IV

DIAGONAL WEAVING WITHOUT A LOOM

A WEAVE like this, that is ages old, must have a fascinating history, if only we could find some one wise enough to tell it. The old Egyptians



wove with it breast-pieces, which held together the robes of bead network that are found in

mummy-cases. One may see such a robe at the Metropolitan Museum of Art. A scarab in deep-red and yellow is wrought in this weave on a background of yellow. The network is formed of pale-blue cylindrical beads joined with others that are yellow and round. Below the breast-piece are four solid vertical strips, evidently intended to represent fishes standing on their tails. This curious piece of beadwork came from the mummy-case of an Egyptian maiden, the daughter of a priest of Thebes. We find the same weave in Indian bead-work, and again in purses and bags made by our grandmothers. We ourselves may prove that it is not difficult by weaving with it chains, fobs, belts, and bags. The work requires no other material or paraphernalia than a spool of letter A sewing-silk, No. 12 needles, a piece of wax, and the beads. Let us begin with a chain four beads wide.

Bead Chain in Two Shades of Blue and Black

Materials	1 bunch of black beads No. 4-0,
Required	1 bunch of light-blue crystal beads No. 4-0,
	1 bunch medium-blue crystal beads No. 4-0,
	A spool of white sewing-silk, letter A,
	No. 12 needles.

In all of this weaving the width is formed

by an even number of beads. The texture is, like brickwork, laid on its side; the beads do not follow in straight lines across the width, as in weaving on a loom, but alternate; if one is up the next is down. Each bead fits into a little gap between two in the previous row. In starting this chain, four light-blue beads are strung, tying the end of silk through the first bead to keep the others from slipping off. The work is held between the forefinger and thumb of the left hand. A fifth light-blue bead is strung and the needle is brought through the third bead from right to left. Another light-blue bead is strung, and the needle passes through the first bead in the same way (see Fig. 31). Turning the work over, another light-blue bead is strung, the needle is run through the next bead but one to the edge from right to left, a light-blue bead is

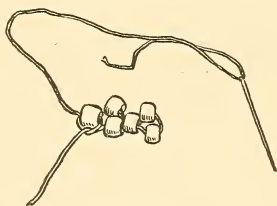


FIG. 31

threaded, and the needle brought through the bead on the left edge. In the next row a light-blue bead is strung, the needle passes through the next bead but one to the edge, then a black bead is strung, and it runs through

the bead on the edge. Thus it goes on, the needle always passing through every other bead after a new bead has been strung. In the next row (after turning the work over as before) string one light bead, run through the next but one to the edge, then a black one, and run through the last bead. Again turning, the first bead strung before running the needle through the next but one to the edge is a light-blue bead. The next is a medium-blue bead, and after passing the needle through the bead on the edge the work is turned, a light-blue bead is strung, the needle goes through the next bead but one to the edge, and another medium-blue bead is strung before bringing the



FIG. 32

needle through the last bead. The first bead strung in the next row is light blue, the second medium. The succeeding row is made in the same way. There are then two in which the first bead strung is a light-blue one and the second a black. Next, four rows in which both the first and second beads strung are light blue. There

are then two more rows in which the first bead strung is light blue and the second black. This pattern (see Fig. 32) is repeated the entire length of the chain, using the weaver's knot (see Chapter III.) to attach new needlefuls of silk.

The ends may be finished as were those of the

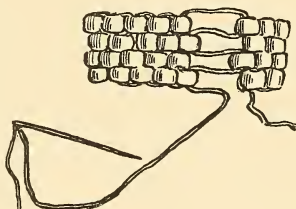


FIG. 33

loom-woven chains, or they may be brought together and the needle and thread run through alternate beads on either end (see Fig. 33). The ends are then drawn close together and the needle and thread pass back and forth through the same beads to where they meet the short end of the silk to which the remaining piece is tied. Another simple four-bead chain is woven of opaque white No. 4-o beads, with



FIG. 34

tiny trefoils of green on alternate sides (see Fig. 34).

Fig. 35 shows still another design for a four-bead

chain. It has a background of old-rose crystal beads No. 4-0, with the design worked in black. A charming variety of the four-bead chain is shown in Fig. 36. Groups of pale-blue forget-me-nots are woven on a background of olive-green. After weaving an inch of olive-green in 5-0 beads at the beginning of a row, the first bead strung is pale-blue opaque, the second is an olive-green bead. The work is turned over, and the first bead strung is olive-green, the second pale-blue opaque. After the needle has run through the last bead in this row the work is turned over and two beads are strung, the first pale blue and next to it a gold-lined crystal bead. The next bead strung is an olive-green one. The work is

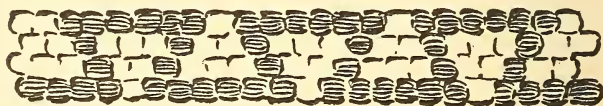


FIG. 35



FIG. 36

then turned over, and the first bead strung is olive-green, the second is pale blue. After passing the

needle through the last bead the work is turned and two pale-blue beads are strung. The needle



FIG. 37



FIG. 38

now passes through the next bead but one to the edge, an olive-green bead is strung, and the needle is brought through the bead on the edge. Two rows of olive-green beads are woven, and then another forget-me-not is started in the same way on the opposite side of the chain. Another two rows of olive-green are followed by a third forget-me-not on the same side of the chain as the first one. An inch of weaving in plain olive-green is followed by another cluster of forget-me-nots, and the chain is woven in this way for its entire length. A six-bead chain is woven in the design shown in Fig. 37. The figure is blue and green on an opaque white background of No. 4-o beads.



FIG. 39



FIG. 40



FIG. 41

Another six-bead chain is of white crystal beads No. 4-0, with a design of forget-me-nots in pale-blue opaque and gold-lined crystal beads, with leaves and stems of olive-green and a tiny bud here and there made of two beads, one pale violet and the other pink (see Fig. 38). An effective chain is made by weaving a zigzag pattern (see Fig. 39) in gold on a background of white crystal beads No. 4-0. The design shown in Fig. 40 is woven in black and dull-red opaque beads on a background of dull-red crystal. An attractive chain may be woven from Fig. 41, using black

beads on a dark-amber background. Another white crystal chain, six beads wide, has a bunch of grapes in two shades of purple, with a tiny leaf of green crystal beads No. 4-o (see Fig. 42). A dainty six-bead chain may be made from Fig. 43, using pale-violet crystal beads for the pattern on a background of pearly white Ceylon beads. Two shades of a colour, light and medium pink or violet, woven with the design shown in Fig. 44 will make an attractive chain. In another six-bead chain irregular diamonds of dark-blue and 'bars of dull red are woven on a background of white



FIG. 42



FIG. 43

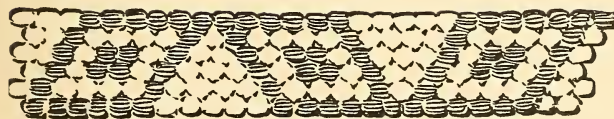


FIG. 44

crystal beads (see Fig. 45). A beautiful chain, eight beads wide (see Fig. 46), is woven of pale-

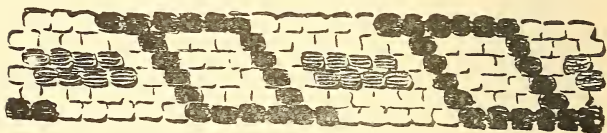


FIG. 45

violet crystal beads No. 5-o. It has daisies in groups of three on alternate sides at intervals of an inch and a half. They are woven of opaque white beads with centres of amber crystal. The upper and lower daisies are made in the same way

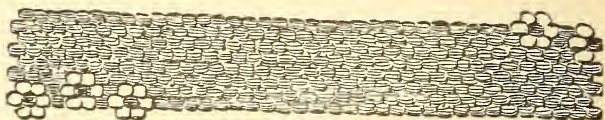


FIG. 46

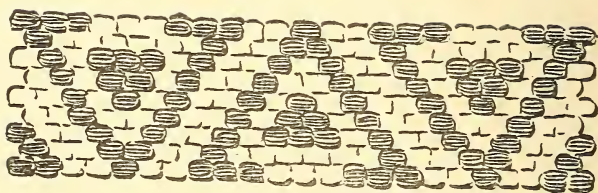


FIG. 47

as the forget-me-nots—*i.e.*, projecting over the edge—while the daisy in the centre comes just to

the edge. Designs for two eight-bead chains are shown in Figs. 47 and 48. Fig. 47 is in old-rose crystal beads No. 4-0 on a white crystal background, and in Fig. 48 the design is in green crystal 4-0 beads on an opaque white ground.



FIG. 48

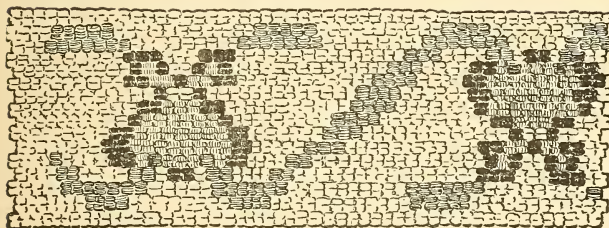


FIG. 49

In making one's own designs to be woven in this stitch it should be remembered that vertical and diagonal lines (as one holds the work in weaving) only are possible; horizontal lines will of necessity be broken and uneven.

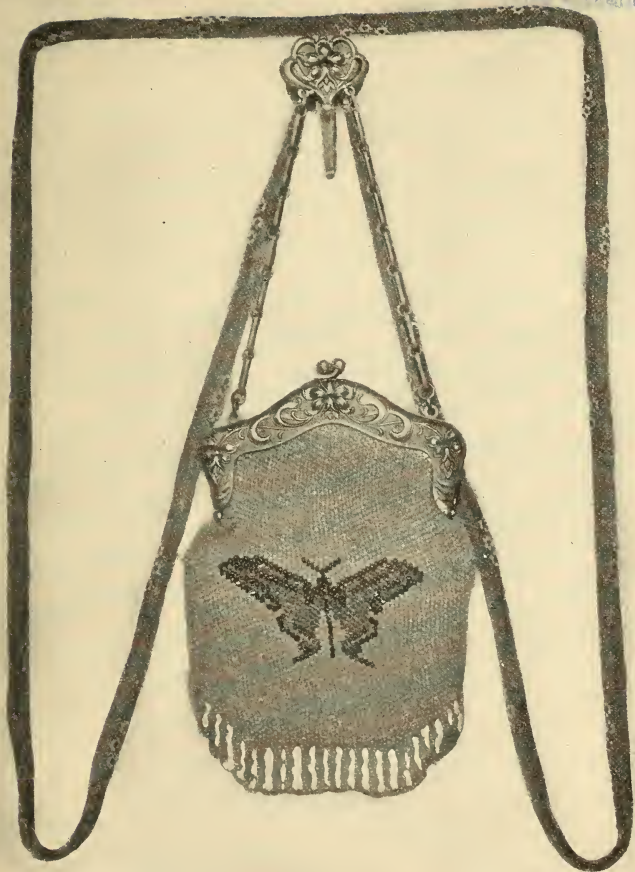
The Egyptians in using this weave often strung

two of their flat, disk-like beads at a time instead of one. This makes an attractive variation, and is much quicker than working with single beads. A design for a belt woven in this way is shown in Fig. 49. Either pale-green or white crystal beads No. 4-0 are used for the foundation; the leaves are woven in green, and the conventionalised flower in two soft shades of violet. Four amber beads form the centre of the flower.

Side Bag of Ceylon Pearl Beads with Butterfly Design

Materials	2 bunches of Ceylon pearl beads No. 4-0,
Required	1 bunch of light-amber crystal beads No. 2-0,
	1 skein of dark-amber crystal beads No. 2-0,
	1 skein cut-jet beads No. 2-0 size,
	1 skein black beads No. 2-0,
	1 skein pale-violet crystal beads No. 2-0,
	2 old-rose crystal beads No. 2-0,
	8 spools letter D white buttonhole twist,
	No. 11 needles,
	A small tube of paste,
	A piece of wax.

The pearl beads of which the greater part of this bag is woven are known as Ceylon pearls. They are very beautiful, but not as rare or costly as the name implies, for they can be bought of almost any retail dealer in beads and at the same price as other 4-0 beads. The bag is woven



DIAGONAL WEAVING

The side-bag wrought with pearl beads has a butterfly design in amber, black, pale-violet, and old rose. Surrounding it is a chain of violet crystal beads with groups of daisies in white opaque and amber crystal.

round and round, as a stocking or bag is knit, and the widening is done by adding a bead on either side—stringing two rather flat beads together instead of one—and in the next row fitting a bead down between them. In starting, seventy-eight pearl beads are strung on a needleful of white silk well waxed. Another bead is then strung and the needle is run through the next bead but one from the beginning of the string, making a ring. The weaving is continued in the usual way, except that this second row is widened with an additional bead on each side. Two rows are woven plain, then another row widening, one plain row, one widening, one plain, one widening, one plain, and one widening. In this last row two extra beads are added at each side, not, of course, in the same place, but perhaps an eighth of an inch apart. One plain row follows, one widening, one plain, one widening, one plain, one widening, one plain, one widening, one plain, and one widening. A plain row comes next, then another widening, one plain, one widening, one plain, one widening, one plain, and one widening. Ten rows are then woven plain, and in the next row the pattern is begun on the front of the bag, with one dark-amber bead on each side of the centre at five-eighths of an inch

from it. The design shown in Fig. 50 is followed. The wings of the butterfly are mostly of light amber, with the lowest beads in the under wings and three near the tip of the upper wings of dark amber. Pale-violet bands run between the two bars of black on the lower wings, ending on the

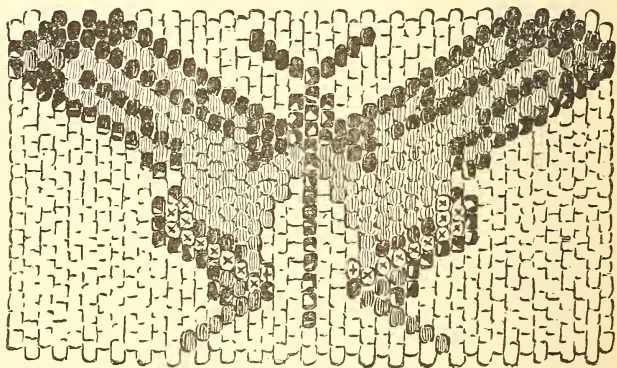


FIG. 50

inner side with one old-rose bead. Cut-jet beads are used for the body and outline of the wings and dull black for the markings. All of the beads used in working the design are No. 2-0. Nineteen or twenty rows are made after the butterfly is finished, and then the back and front are woven separately, high enough to fit the top chosen for it. It must also be narrowed to fit the bag-top by

leaving one bead off in starting each row. As the metal bag-tops are so different in size and form, the worker will have to use her own judgment in narrowing so as to make the bag and top fit perfectly. In finishing, the back and front are sewed together at the bottom and the top is sewed at back and front to the metal top. A double fringe of pearls finishes the bottom of the bag. It is made as follows:

A needleful of silk is fastened at the extreme left of the bag just below the metal top, and on it fifty of the pearl beads are strung; the needle is then brought through the bottom of the bag half an inch from where it started and out again just back of where it went in. Fifty more beads are strung and the string is twisted once around the right side of the previous loop. The needle is then brought through the bottom of the bag half an inch beyond the first loop. After twisting the strand once around the right side of the second loop a third one is made. A succession of these loops, each of which is twisted in with the loop to right and left of it, makes a pretty fringe.

Beadwork on Canvas

CHAPTER V

BEADWORK ON CANVAS

ONE who has a New England mother or grandmother with the characteristic combination of thrift and sentiment which leads her to treasure every bit of old handwork will not lack for examples of beadwork on canvas. There are old bags in bouquet or landscape designs. Sometimes we find one sewed on homespun linen which makes a softer, more pliable texture, not unlike the knitted bags. These are very old. In our mothers' day fire-screens, table-tops, lambrequins, even travelling-bags, were adorned with beads. There was a sad falling off in ingenuity, it seems, from grandmother's time, for we hear that the marvellous roses and scrolls on banners and cushions were "made in Germany," and the backgrounds only left to be filled in.

In the present revival of beadwork wonderful specimens of bead-embroidered canvas have been made. Flowers in bouquet or garland designs are wrought in finest beads of harmonious colours

on iridescent or pearly backgrounds, sometimes flecked with tiny patterns in gold. It is not difficult work, but trying to the eyes and also to one's patience, for it grows slowly. Cross-stich designs in old fashion-books or in the little French and German books, which can be bought wherever

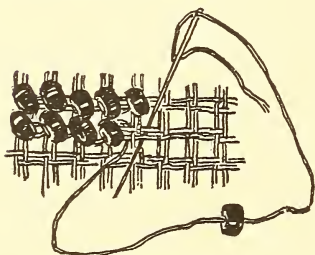


FIG. 51

canvas and beads are sold, may be used for this work. Bouquet designs can be transferred from old brocade or from drawings with tracing-paper, which is marked off in squares, sixteen to the

inch, and sold by dealers in artists' materials. The canvas is the finest obtainable and the beads No. 5-0, preferably those that are cut on one side. Letter A sewing-silk, well waxed, is used with a No. 12 needle. If an all-over design is chosen the design and background are worked together, but should it be a single bouquet or scroll placed in the centre or across the piece of work, with large spaces of background, the design is worked first and the background filled in afterward. In starting, the needle is run for a short distance,

say a quarter of an inch, through three or four meshes of the canvas, on the wrong side. A back-stitch is then made and the needle brought

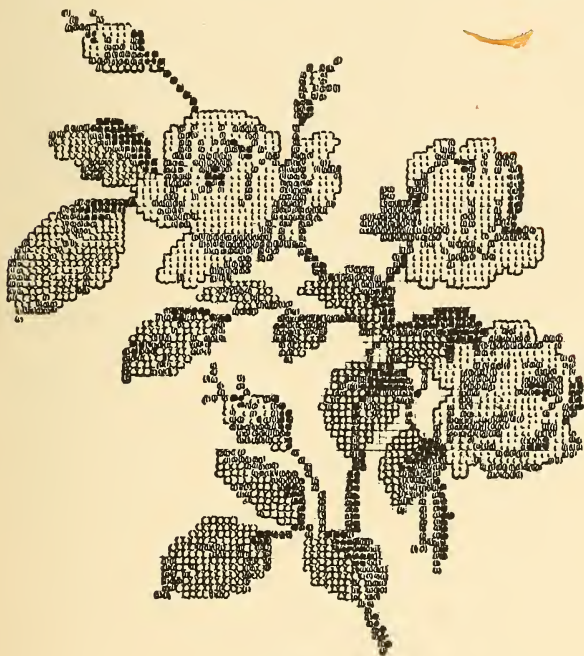


FIG 52

through to the right side. Here a bead is threaded, and the needle, passing down through the horizontal meshes of the next square (see Fig. 51), makes a diagonal stitch which holds the bead securely in

a diagonally opposite position. All of the beads must slant in the same way, and in order to accomplish this the work is turned upside down in sewing the next row, so that the stitches and beads will slant as they did in the first one. Or, if the worker prefers, the needle may be run back in and out through the meshes from right to left and start again at the beginning right side up. A design that is appropriate for a side-bag is shown in Fig. 52. It is worked on an opalescent background. The flowers are in three soft shades of rose-pink, two shades of green are used for the leaves and buds, a reddish brown for the thorns and small stems, and green for the large stalk. A charming card-case is made of dull-green opaque beads No. 5-0 cut, with an all-over design (see Fig. 53) wrought in gold-lined crystal beads.

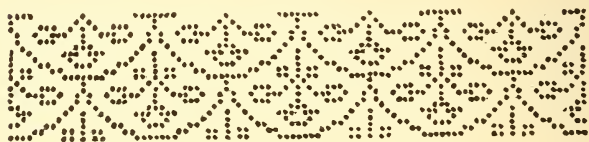
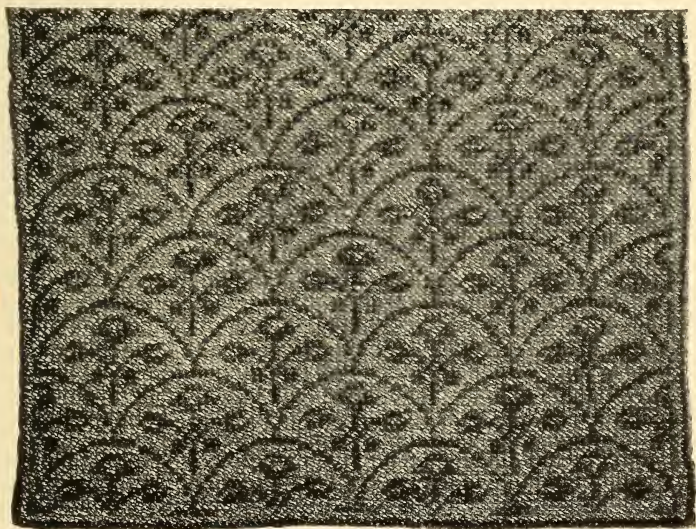


FIG. 53

A beautiful and intricate conventional design for a side-bag is shown in Figs. 54 and 55. It is worked in two shades of green and black, with a



BEADWORK ON CANVAS

A card-case worked with the finest beads in dull-green and gold.

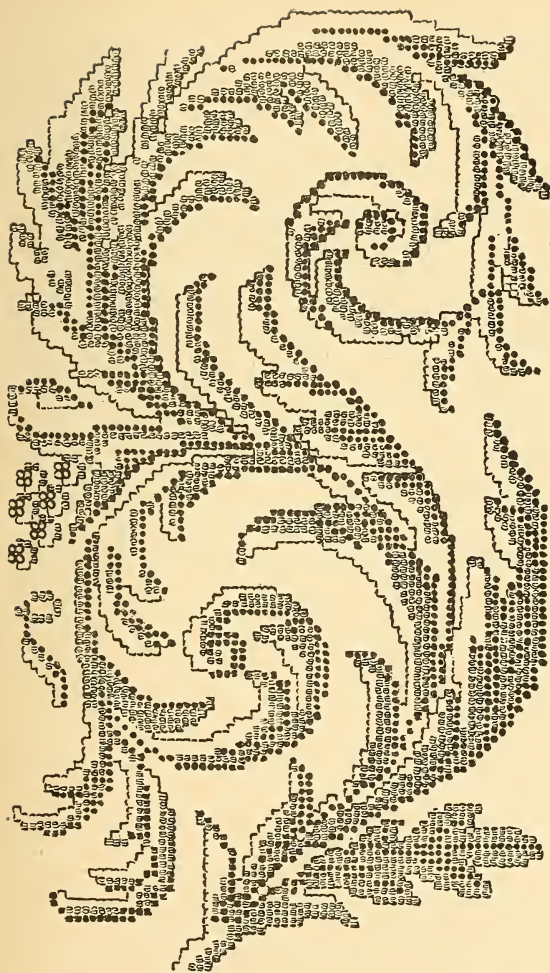


FIG. 54

touch of gold in the blossoms near the top. The background is opalescent. In the centre is the wide scroll (see Fig. 54) and at the top and bottom the narrow band shown in Fig. 55. The beads

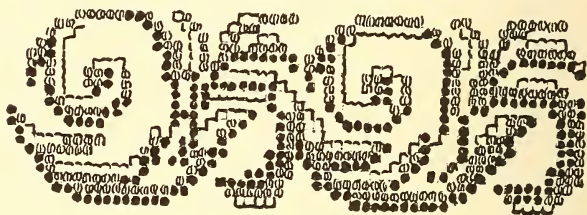


FIG. 55

are No. 5-0 cut. Those of the lightest green have a milky texture, almost opaque; the darker green beads are crystal and the black, of course, opaque. The few gold beads used for the blossoms may be gold or gold-lined crystal. In the beautiful old bag from which this design was taken the beads are as bright and untarnished as if of pure gold. Those one buys nowadays are more apt to become dull, so that crystal beads gold-lined will perhaps be safer. A flat garland—*i.e.*, of one colour without shading (see Fig. 56)—may be wrought with gold-lined beads on a background of Ceylon pearls No. 5-0. It makes these Ceylon pearls look even more pearly to sew them

with pale-yellow silk. In our grandmothers' day initials were often worked within these gar-



FIG. 56

lands. Charming fringes may be made to finish these bags. One which will look well with the bag just described is made as follows:

Fringe With Vandykes.

Materials 1 bunch of Ceylon pearl beads No. 5-0,
Required 1 skein gold-lined crystal beads,
1 spool of pale-yellow sewing-silk, letter A,
A No. 12 needle.

If the bottom of the bag which this fringe is to finish is six inches across, four vandykes, each made of six diamond-shaped meshes one-quarter of an inch apart, may be planned. A needleful of pale-yellow silk, well waxed, is threaded in a No. 12 needle and fastened at the left of the bottom of the bag. String three pearl

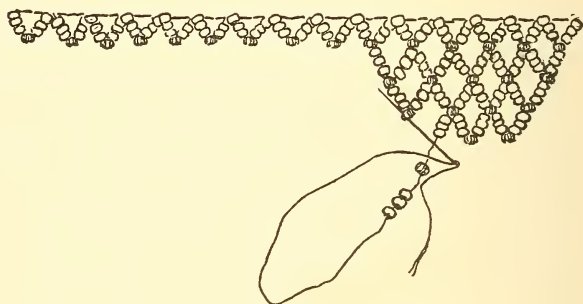


FIG. 57

beads, one gold, and three more pearls, and run the needle through the bottom of the bag at one-quarter of an inch from the start. Three more pearl beads are strung, one gold, and three pearls. The needle is then run through the bag as before, one-quarter of an inch from the end of the first mesh. A row of twenty-four of these meshes is made across the bottom of the bag. The work is

then turned over, and after running the needle down through the last three pearls and one gold bead, string seven beads (three pearl, one gold, and three pearl) as before. The needle comes through the gold bead in the next mesh and another mesh is made. After the fifth mesh has been strung and the needle has passed through the sixth gold bead in the first row, it returns through the last three pearls and the gold bead in the second row, the work is turned, and a third and fourth row are made in the same way (see Fig. 57). The sixth row will bring it to a point. The silk may here be fastened off by tying it through a bead, and it may be cut or left to use in making the fringe. Another needleful is now attached to the gold bead in the seventh mesh of the first row, and a second vandyke is made next to the first one. When four have been finished a double fringe with twisted loops, like that described in Chapter IV., will complete the bag.

BEADED BOBBINET

A fascinating material for bags or sash-curtains may be made by sewing No. 6 beads on coarse bobbinet. In sash-curtains it is particularly lovely, for the light shining through the glass

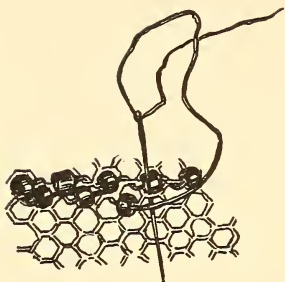


FIG. 58

beads, each of which is set, as it were, in a sexagonal mesh, gives a beautiful effect. Cream-white bobbinet with a design and background of amber beads will be most effective. The stitch is shown in Fig. 58. As the meshes of bobbinet

are sexagonal and the texture resembles that of the diagonal weaving in Chapter IV., designs for this work are drawn in the same way. A bee with closed wings (see Fig. 59) will look well on a background of pale amber. The wings are of opalescent No. 6 beads, the head and legs of cut jet beads of the same size, and the body cut jet and dark amber. There is one dark-amber bead in the centre of the head.

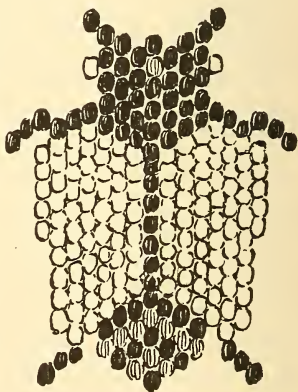


FIG. 59

Primitive Beadwork

CHAPTER VI

PRIMITIVE BEADWORK

PRIMITIVE beadwork is a study in itself, and one of absorbing interest. Does it not make one think to note the resemblance between the flat disk-like beads found in Egyptian mummy-cases and the clam-shell wampum of our own Indians dug up in California and Ohio?

Seeds, beans, and berries were doubtless the first beads used, then shells in their natural state, and later beads of shell and stone ground and drilled by hand. Shell was probably one material of which the old Egyptians made their beads; we know that they made them of stone and pottery. Some, like those used in weaving the scarab shown in Chapter IV., were flat and disk-shaped, others cylindrical. A necklace of these beads which came from the Pyramids may be seen in the plate. Time has given them exquisite, indescribable colours.

More modern, but quite as lovely, is a chain of cylindrical beads, deep red in colour, alternating

with groups of three creamy white shells, which are so arranged as to resemble the Egyptian lotus (see plate and Fig. 60). At the inn of the

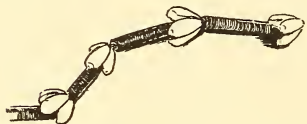


FIG. 60

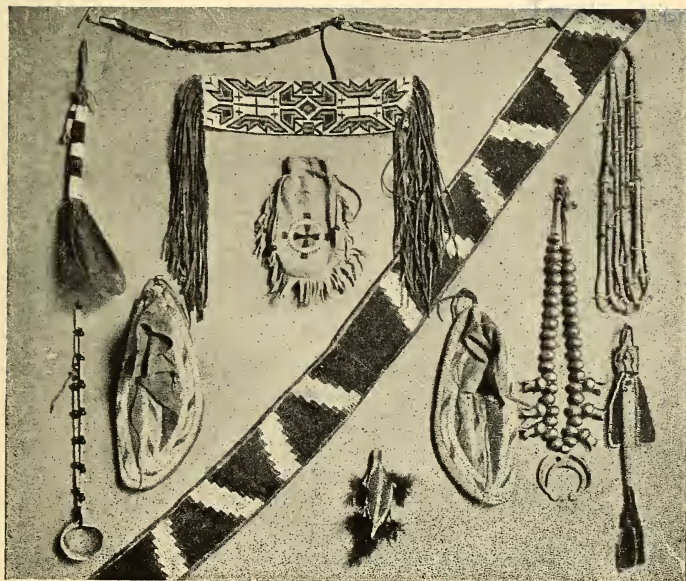
Good Samaritan, on the road from Jerusalem to Jericho, necklaces or rosaries are sold made of shells from the Dead Sea

strung with glass beads. One of these is shown in the plate. Another Egyptian chain, modern, as one can tell by the Venetian beads with which it is strung, is from Luxor. Shells from the Red Sea of beautiful texture, white and polished, are combined in an interesting way (see Fig. 61) with opaque green beads of E size. The same beads in green, white, black, blue, Indian red, and orange are strung in diamond-shaped meshes to form bands which alternate with rows of shells on the costume of a Sudanese woman which is shown in the plate.



FIG. 61

Larger shells finish the ends of a fringe of beads at the lower edge, and the whole is lined with a



INDIAN BEADWORK

The handle of the spoon on the left is wound with strings of beads. Underneath is a chain of Eastern wampum. The beaded moccasins are separated by a blanket strip in dark-green and white. At the top is a chain in diagonal weave, beside it an armlet, and below a broader one. Underneath is a beaded buckskin bag. At the right a Western wampum chain hangs above a Navajo silver one. Below is an awl-case, and at the centre a good-luck charm of beaded buckskin.

thick fringe made of strips of leather. It is interesting to notice that the bead-covered handle of the Egyptian fly-brush on the right of the plate is made in the same way (*i.e.*, with successive strings of beads) as the handle of a horn spoon covered by the Sioux. Another point of resemblance between the beadwork of the two continents. To return to our Indian and his beads. He also made, from shell, beads disk-like in form and pierced for stringing—wampum or Indian money. The Eskimo made beads of amber, and the Navajos added to the clam-shell wampum larger pieces of shell in pendant form. Other pendants and ornaments were made of turquoise. Through the Southwest, in Arizona and New Mexico, turquoise ornaments are found rudely carved to represent animals, a turtle perhaps, or a bear. Pinkish shell was highly prized, and sometimes shell pendants were dyed pink. The smaller the wampum the more valuable, because it was more difficult to make. Another estimate of value was its regularity in diameter; the thickness seemed to make no difference. An old writer tells us that in New England the dark-purple or black wampum was made from the small round spot on the inside of the quahog

shell. This was broken away from the rest of the shell, ground to a smooth and even shape, drilled through the centre, and strung. Three of these black pieces were worth an English penny, six of the white were equal to the same amount, and were current in New England in colonial days. Dentalium shells, which look so like animals' teeth that it is difficult to believe they are anything else, are much used by the Indians of the north Pacific coast. Strings of them are given as wedding presents. The Thompson and other coast tribes of Indians combine them with glass beads in necklaces and in ornamental work on buckskin. Carl Purdy says that the "kaia," or Pomo wampum, is made from clam-shells from Bodega Bay. "It was and still is common currency. Among not only the Pomo tribes, but their Indian neighbours, many thousands of pieces are coined yearly, and the Indian money-maker is a familiar sight in every rancheria." A link between this beadwork and that in which the Indians use the white man's beads are the silver beads made by the Navajos. Were they taught by the Franciscan Fathers how to work in silver? Perhaps, for the monks found silver and made crucifixes of it. However that may be,

the Navajos are good silversmiths. One of their necklaces may be seen in the plate. Each of the large silver beads is made of two coins, usually Mexican, which are beaten into hemispheres and welded together. Holes are punched to allow the buckskin string to pass through them. Flower-like ornaments form the small pendants (see Fig. 62), and a large crescent-shaped pendant completes the necklace. It is interesting to know that for generations the horseshoe has been an emblem of good luck to these Indians, and their pendants are often made in that form.

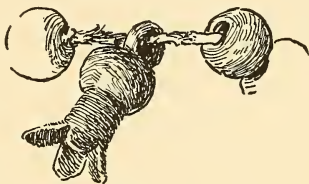


FIG. 62

Different tribes use beads in various ways. The Sioux are perhaps the principal bead-workers. They and some of the other tribes—the Winnebagos and Apaches, for example—do woven beadwork, using a bow for a loom; several warp-strands taking the place of the bow-string. The beaded armlets shown in the plate were woven by a Sioux. On a background of opaque white beads designs in black, red, green, pink, blue, and gold-

lined beads are woven, and a buckskin fringe is knotted in with the ends of the warp-threads. Another armlet, or bracelet, woven by an Apache (see plate), has a groundwork of opaque white beads, with oblong designs in black, yellow, pink, and green.

A watch-chain made by an Apache is remarkable, not on account of its beauty, but because it is wrought with the same diagonal weave that the old Egyptians used—the weave described in Chapter IV. A good-luck omen in the form of a little green-and-white lizard (see plate) was made of 4-o beads sewed on buckskin by a Sioux. Large glass beads form the feet, which are finished with green feathers. The beaded handle of the horn spoon, already referred to as resembling the handle of an Egyptian fly-brush, was first covered with buckskin and then wound with strings of beads. At the end of each circuit a stitch through the buckskin held the beads in place (see plate). These spoons, made of the horns of Rocky Mountain sheep, were used in Indian housekeeping for dipping grease or serving food. Moccasins of beaded buckskin made by a Sioux are shown in the plate. Dark-blue and white opaque beads are strung and sewed upon them with sinews in a beautiful de-



INDIAN BEADWORK

At the top of the plate is a hat-band in open-meshed weave. Below it and surrounding the shirt is part of a Winnebago head-dress. The remaining piece—a band of cloth wrought with beads—is on the left. The shirt is of buckskin, bead-embroidered. Below it is a beaded ball, and on the right a knife-case.

sign. The Sioux use geometrical patterns almost exclusively, while the Winnebagos and Nez Percés are noted for designs of flowers and animals. A beaded strip made by a Sioux to ornament a blanket is of deep blue-green and white beads sewed on buckskin (see plate). An awl-case which a worker in buckskin carried is shown. It is covered with a decoration in milk-white and blue beads. The knife-case (see plate) was also decorated, as was the buckskin bag, with its effective design. The little shirt of fringed and bead-embroidered buckskin is of Sioux workmanship. So are the leggings and the beaded ball, made for an ornament or to be the plaything of a papoose. In the same plate is a hat-band of yellow and blue beads in a diamond-meshed weave, which was probably made by an Apache. An interesting piece of beadwork is the cloth head-piece embroidered with beads and the curiously woven chain in different widths made by a Winnebago Indian for a ceremonial head-dress. Ribbon tassels finish the ends of the chain, which bound the head-piece in place and then fell straight from it in front.

Moccasins for a papoose were often beaded all over—soles and all. It is said that marriage

moccasins for men and women were covered with beadwork in the same way.

It will be seen from the foregoing examples how general the use of beads has been among the Indians, whose work is nearer to us and more easily studied than that of any other primitive people. Not alone for personal adornment or for rare ceremonial usage was it done. As in their basketry fine and beautiful work was made for articles of every-day use, so in beadwork we find handles of spoons, knife-cases, saddle-bags, and bridles, beautiful in design and workmanship, witnesses to the art and craft of the Indian.

Candle-Shades

CHAPTER VII

CANDLE-SHADES

EVEN those who do not care for beadwork as personal adornment will find that it has a distinct value as a material in interior decoration.

Studying primitive beadwork, we get suggestions for charming candle-shades, decorations for hangings, bead fringes for lamp-shades, and other attractive things. Beads are used effectively in connection with basketry, pottery, and leather work—in fact, the possibilities of this branch of beadwork are only limited by the ingenuity and skill of the worker.

Candle-Shade of Rose-Pink Beads on Wire.

Materials	1 bunch pale-pink crystal beads No. o,
Required	1 bunch deep-pink crystal beads No. o,
	5 or 6 yards of fine florists' wire,
	1 spool No. 90 white linen thread,
	A No. 11 needle,
	$\frac{1}{4}$ of a yard of pink Japanese grass-cloth.

An attractive candle-shade is made of four medallions of wire strung with two shades of rose-

coloured beads and finished with a bead fringe. Fine wire is used, such as one can buy by the pound or half-pound of a dealer in florists' supplies. It should be sufficiently slender to slip easily through the beads, for it sometimes passes as many as three times through the same bead. The medallions are made as follows:

On a piece of wire a yard and a quarter long string two dark beads, one light, two dark, one light, two dark, one light, two dark, and one light bead. Fasten these into a tiny ring by winding the short end of the wire two or three times around

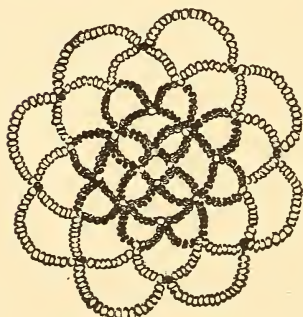


FIG. 63

the long end close to the last bead. In the second row of the medallion (see Fig. 63) there are thirteen beads in each loop—first six dark, then a light bead, and another six dark beads. The wire passes through the next light bead to

the left in the previous row in making each loop. When the circuit has been made the end of the wire passes up through the first six dark beads and one

light one in the first loop, and seven dark beads, one light, and seven more dark beads are strung. The wire then passes through the first light bead on the left in the previous row, and the whole row is made in the same way. Care should be taken not to twist the wire. At the end of this row the wire passes up through the seven dark beads and one light one at the beginning of the row. The fourth row is like the third. Eight light beads, one dark, and eight light beads are now strung, and the wire is brought through the first light bead in the previous row. A row of these loops is strung, each having two groups of eight light beads separated by one dark one. The wire now runs up through the first light group, and one dark bead in the first loop and nineteen light beads are strung. It is then brought through the next dark bead on the left in the previous row, and nineteen more beads are threaded. A succession of these loops completes the medallion. The end remaining after the medallion is made is used to join it to the next one. When all four are finished they are bound together near the tops in a hollow square.

Fringe. A No. 11 needle threaded with No. 90

white linen thread is run through a bead in the lower edge wherever one chooses to begin and the end tied securely. Twenty light-pink beads are strung, and the needle, starting at the next bead but one to the end, runs back through the beads to the edge of the shade. It then passes through the next three beads on the edge, and another strand of the fringe is made in the same way. A row of these strands, each twenty beads long and three beads apart, completes the fringe.

The lining is made of pale pink Japanese grass-cloth. Cut four pieces the exact size and shape of the bead medallions and lay one inside of each medallion, catching it with tiny stitches around the wire between the beads.

Beaded Raffia Candle-Shade.

Materials	$\frac{1}{2}$ bunch of dark-amber crystal beads letter E,
Required	$\frac{1}{2}$ bunch of pale-yellow crystal beads letter E, About 28 strands of pale-yellow raffia, A fine darning-needle, $\frac{1}{4}$ of a yard of pale-yellow Japanese grass-cloth.

This shade is charming either in pale-yellow raffia with dark amber and pale-yellow beads or in pink with opalescent and black beads. The upper and lower rings are woven with the diagonal stitch described in Chapter IV., using split raffia

to sew with instead of silk. A fine darning-needle, one that will go easily through an E bead, is chosen, and the bands of weaving are made with dark amber beads for the background and the

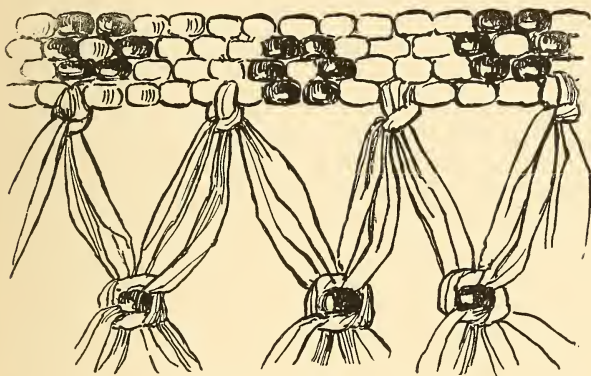
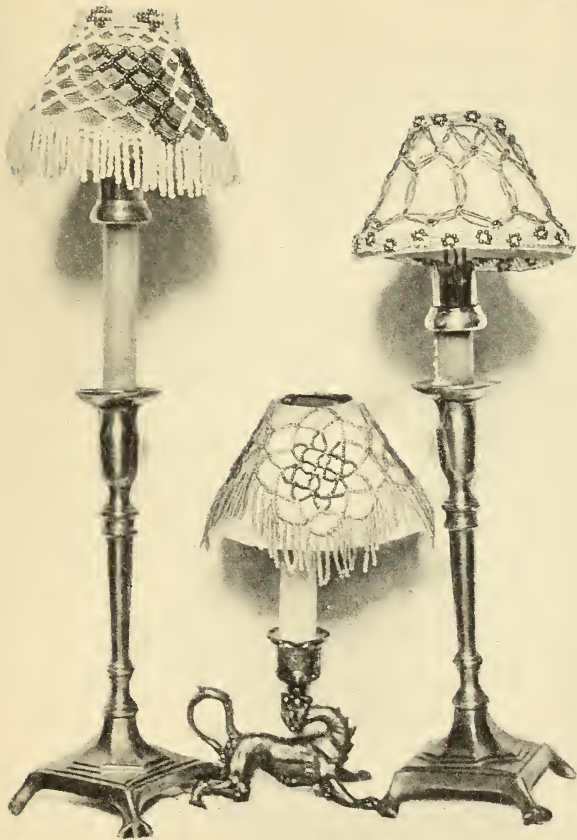


FIG. 64

design shown in Fig. 64 in pale-yellow. When the upper band is seven and five-eighths inches the ends are joined, as shown in Fig. 33, to form a ring. The lower band is joined in the same way when sixteen and a half inches have been woven. Twelve lengths of pale-yellow raffia are cut in halves and each is split lengthwise into two fine strands. Two of these strands are brought through the small woven ring between the first and second bead from the edge and a

single Solomon's knot is made with the four ends (see Fig. 2). Another pair of strands is brought through at five-eighths of an inch from the first one, and this is repeated until the circuit of the ring has been made and twelve pairs have been knotted in. The two strands on the right of one group are then brought beside the two on the left of the next, and on the inner pair of these strands a dark amber bead is slipped. A Solomon's knot is made with the two outer strands at half an inch from the previous row and above the bead, and another is made just below it. This holds the bead in a kind of setting of raffia which allows the light to shine through it. Beads are strung on the other strands in the same way, and a knot above and below each bead holds it in place. This makes a row of half-diamond meshes. Another row is made in the same way, the knots being each half an inch from those in the row above. In the next row the beads are strung on the same pairs of strands as in the previous one, and these strands are brought straight down together for one inch, where the strands on either side of them are tied in two Solomon's knots, one above and the other below the bead. In the next row the strands are again separated and the two on the right of



CANDLE SHADES

The shade on the left is made with opalescent and green crystal beads. Beside it is one in which two shades of rose-pink beads are strung on wire to form four medallions. The shade on the right is of pale-yellow raffia with crystal beads of pale-yellow and amber.

each group are brought beside the two on the left of the next. A bead is strung on each inside pair of strands and held in place by the Solomon's knots, which are half an inch from those in the row above. The strands are now attached to the lower ring as follows: Each of the four ends in a group are brought through the lower ring between the beads and there tied together, two and two, on the inside, so that the edge of the lower ring will not be over a quarter of an inch from the last row of knots. An inch and three-eighths separates the groups. The ends are then cut close and a lining of pale-yellow Japanese grass cloth, the exact size of the shade, completes it.

Candle-Shade of Green and Opalescent Beads.

Materials	1 bunch green crystal beads letter E,
Required	2 bunches opalescent beads letter E,
	1 spool No. 90 white linen thread,
	A No. 11 needle,
	$\frac{1}{4}$ of a yard of white Japanese grass-cloth.

The design for this candle-shade was taken from the Sudanese costume shown in Chapter VI. The opalescent and green beads with which it is strung combine beautifully. A strip of bead-work eight and one-eighth inches long and five beads wide is first woven on a loom. The design

is tiny green leaves on an opal background (see Fig. 65). When six leaves, each separated from the next by three plain rows, have been woven,



FIG. 65

the warp threads at either end of the strip are tied together to form a ring, and the first row of diamond-shaped meshes is strung. This is made in the same way as the first row in the vandyke heading for a fringe shown in Fig. 57. Seven opalescent beads are used for each loop and the loops are made at intervals of three beads. The next row is also entirely of opalescent beads, seven in each loop. The pattern begins in the third row (see Fig. 66), and the loops are strung with nine beads each. In the fourth row also the loops are made with nine beads, and in the fifth and sixth rows eleven beads are used for each loop. The seventh and eighth rows have thirteen beads in every loop. A fringe thirteen beads deep is then started and strung in single strands two beads apart. This completes the shade except for the lining, which may be of white silk on

stiff, transparent paper or white Japanese grass-cloth.

Suggestions for Beadwork on Hangings.

OPEN-MESH BAND OF BEADWORK FOR A BURLAP CURTAIN.

Materials 2 bunches burnt-orange opaque beads
Required letter E,
 1 bunch white opaque beads letter E,
 1 spool No. 60 white linen thread,
 A No. 5 needle,
 A burlap curtain in the natural color.

This is an attractive piece of beadwork which is simple to make and does not take much time. A network of burnt orange, with a design in white

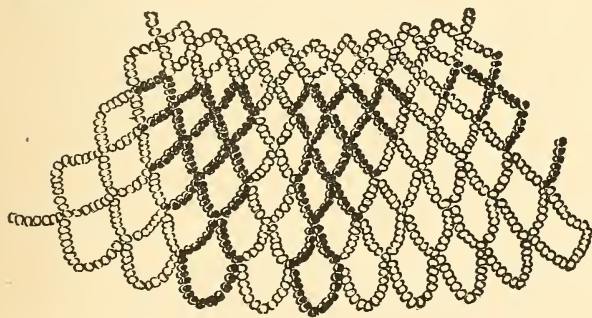


FIG. 66

here and there, is made about fifteen inches from the top of a burlap curtain in the natural colour.

The curtain is first cut straight across at seventeen inches from the finished top, and a hem an inch and a half wide is made. A hem of the same width finishes the top of the lower portion. A needle threaded with No. 60 white linen thread, well waxed, is brought through the lower left

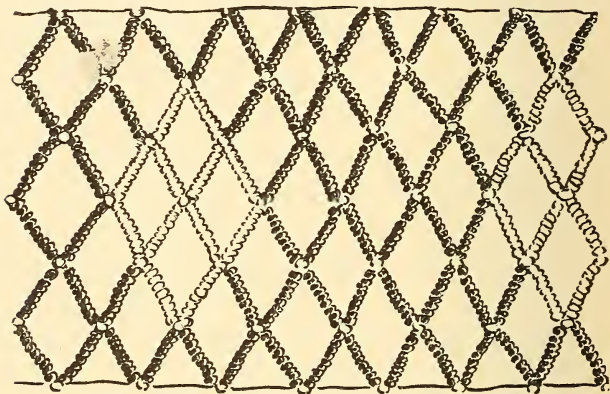


FIG. 67

corner of the upper portion of the curtain. One white bead, nine orange, one white, nine orange, and one white bead are strung, and the needle runs through the edge at an inch and a quarter from the start, making one loop. In making the second loop the needle runs through the white bead at the edge, and nine orange beads, one white, nine orange beads, and one white one are

strung. A succession of these loops is made across the curtain, the work is turned, and another row is started. In this row the pattern shown in Fig. 67 begins. It is strung in white. The meshes are made like those in the vandyke heading for a fringe in Chapter V., except that as the right and

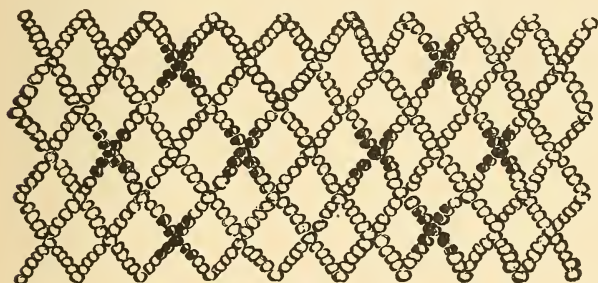


FIG 68

left edges must be straight, at the end of each row after the first a whole diamond is formed (see Fig. 67), which makes the beginning of the next row. At the end of the fifth row the needle, after making the last diamond, is brought out through the white bead on the point of the diamond. Nine orange beads and one white one are strung, the needle runs through the right-hand top corner of the lower section of the curtain, up again through these beads and through the white bead in

the last diamond of the fifth row. Here nine more orange beads and one white one are strung, and the needle is brought through the lower edge at an inch and a quarter from the start. In making

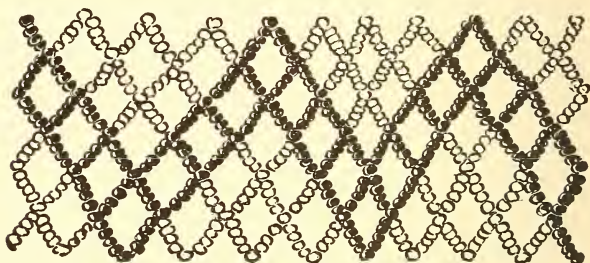


FIG. 69

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the next and all other upward portions of the loops the needle runs through the white bead on the edge, and nine orange beads are strung. It is only in the downward half of each loop that one white bead follows the nine orange ones. This method continued across the whole edge binds the lower section of the curtain securely to the bead network. If desired, a narrow strip of burlap the depth of the insertion may be fastened to the upper and lower sections at each corner and the outer edge of the end meshes sewed to these strips. Two other designs for such insertions are shown in Figs. 68 and 69. The design for a

candle-shade (see Fig. 66) will also be effective, but if it is used for this purpose the meshes must be of uniform size.

Burlap Curtain with Woven Bead Design

Materials 4 or 5 boxes of glass kindergarten beads,
Required A burlap curtain,
A fine darning-needle.

Another decoration for a burlap curtain may be made with the large glass beads that come in round wooden boxes for kindergarten work. Those who have brought from Venice quantities of large glass beads, which are sold there by weight, will find this an admirable way of using them. The simple design in Fig. 70 is given

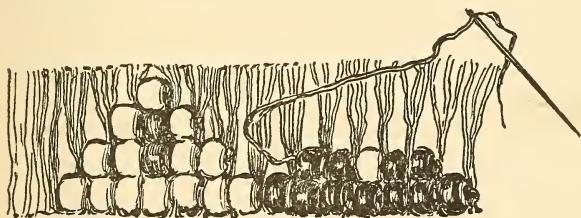


FIG. 70

merely as a suggestion. Others more elaborate and adapted to the hangings for which they are intended will readily be thought of. Choose a soft

piece of burlap, one that has no dressing in it and is good in colour. The piece on which this design was worked was a dark, dull blue. At the top of a deep hem draw the threads for an inch and a half, first cutting them at the selvage. Thread a darning-needle with one of the ravelled strands of the burlap; attach it with one or two stitches to the lower edge of the drawn portion close to the selvage on the left side of the curtain. Bring it under the vertical threads and out at the right of the twenty-fourth thread. String seven white opaque beads, draw the thread tight, and press the beads up between the strands as in weaving on a loom, except that three of these threads, instead of one, are left between every two beads. The needle now runs through the beads from right to left, above the vertical threads, to where it started. Here it goes around the three strands on the left and comes back through the first bead under the work to the right and out above the seventh bead. Five beads—two white, one dark-green and two white—are strung, the thread is drawn taut, and the beads pressed up in the spaces between the warp threads. The needle now runs through these beads from right to left, around the second group of warp threads, back

through the first bead in the row, and under the work. It comes out between the sixth and seventh group of threads above the fifth bead, and three beads are strung, one white, one dark-green, and another white. The beads are pressed up between the warp threads and the needle runs through them from right to left. It then comes around the third group of threads, through the first bead in the row, under the work, and out between the fifth and sixth group of threads. One white bead is next strung, pressed up between the fourth and fifth groups of threads, and the needle is run through it from right to left. Here the thread is fastened off. A continuous row of these figures in four or five different colours may be made across the curtain, the two middle beads in each being the colour of the preceding figures. Isolated designs may also be used.

Knitted and Crocheted Bags and Purses

CHAPTER VIII

KNITTED AND CROCHETED BAGS AND PURSES

How fortunate is the woman who owns an old-fashioned knitted bead bag! Long forgotten it may have lain in chest or treasure box, but it is now in high favour, mounted in silver or gold. Only the faint fragrance of rose leaves reminds one of its age. Quaint and sometimes beautiful are the designs of these old bags, and the colouring is soft and lovely. Fine silk was used at that time, and the beads were tiny, while the needles were like slender wire. Indeed, my grandmother used broom-wire from a neighbouring factory to knit her bags and purses with, for it was impossible to get needles that were fine enough. One wonders how the women of that generation kept their eyesight, stringing and knitting such fine beads by candle or lamplight. The beads were strung according to the pattern, and direful were the results if one bead was misplaced: the pattern, of course, would be all awry. The texture of these bags, silky and shimmering, is a joy, but not

even for the pleasure of giving or owning such a beautiful thing would the woman of to-day spend so much time and pains. There are bags and purses both knitted and crocheted which are most attractive and quite within the range of possibility.

Crocheted Side-Bag of White Silk With Green Beads

Materials	1 spool white purse-silk, letter EE,
Required	2 bunches green crystal beads No. 4-0, A fine crochet-needle, 1 spool white sewing-silk letter A, A bead-needle No. 16, A metal bag-top.

A dainty side bag to wear with light gowns is crocheted of white silk. The design, a six-pointed star in the centre with a ring of palm leaves surrounding it, is wrought with blue-green crystal beads. It was copied from a very old piece of beadwork, and is made as follows: String one bunch of beads on the white purse-silk, using a No. 16 bead-needle to thread them. Make 2 chains, work 6 sts. around chain. Join on the first single and make a chain stitch before beginning each round. Turn work over. Always work in upper loops of chain. The beads are worked in on the wrong side.

2d round. Increase to 12 sts., a bead in every other stitch. This forms points of star.

3d round. Increase every second stitch, using 2 beads, 1 on either side of point bead, and widen between points always.

Continue same till 7 beads (the width of star) are used, always keeping the s. c. between points.

8th round.* Decrease star 1 bead, 2 s. c. in next st. 1 s. c., making 3 sts. between star. *

9th round. 5 beads in star, 1 s. c., increase in next 3 stitches, making 7 stitches between stars with a bead in middle stitch.

10th round. 4 beads in star, 3 s. c., 3 beads 1 s. c., 1 widen.

11th round. 3 beads in star, 3 s. c., 5 beads 1 s. c., 1 widen.

12th round. 2 beads in star, 3 s. c., 7 beads 1 s. c., 1 widen.

13th round. 1 bead in star, 3 s. c., 9 beads, 1 s. c. 1 widen. This finishes star.

14th round. 11 beads, 2 s. c., 1 widen, 2 s. c. The increase is at point of star.

15th round. 1 bead in every stitch.

16th round. Same as 15th.

17th round. Plain row, no beads, increase every 4th stitch.

- 18th round. * 3 beads, 1 s. c.*
19th round. 1 bead in every 4th stitch (3 s. c. between).
20th round. Same as 18th.
21st round. No beads. Widen every 4th stitch.
22d round. * 3 beads, 7 s. c. *
23d round. * 5 beads, 5 s. c. *
24th round. * 5 beads, 5 s. c. *
25th round. * 5 beads, 5 s. c. *
26th round. * 1 bead, 2 s. c., 3 beads in middle of five, 4 s. c. *
27th round. Same as 26th.
28th round. * 5 beads, 5 s. c. *
29th round. 3 beads (in middle of five), 7 s. c.
30th round. No beads. Widen every 4th stitch.
31st round. * 3 beads, 1 s. c. *
32d round. 1 bead, 3 s. c.
33d round. Same as 31st.
34th round. Same as 32d.
35th round. Same as 31st.
36th round. No beads, s. c. all around.

This makes one side of the bag. The reverse may be crocheted of white silk in the same way but without the beads, or it may be mounted on a white silk bag of the same size and shape. In

either case it is finished with a fringe of green crystal beads, having twisted loops an inch long (see Chapter IV.).

Knitted Bead Purse

Materials	1 spool purse-silk, letter EE,
Required	1 bunch beads No. 4-0,
	5 knitting-needles No. 22.

The following is an old English rule:

Thread the beads on the silk. Knit 2 stitches on each of 4 needles. Knit 1 round plain. Increase one stitch before and another after the first stitch on each needle. Knit the first stitch, knit a bead on the second and on the fourth all round. A plain round, knitting those stitches at the back that have beads on them. Increase a stitch, knit 2 stitches each with a bead, increase a stitch, and knit on 2 more beads. A plain round. Continue to increase and knit on one bead more until you have 10 on each of the 8 divisions of the star and the plain round is knitted. Increase a stitch, knit a stitch, increase 1, knit 9 stitches with beads, and diminish by turning the next stitch over the last that is knitted with a bead. A plain round. Increase, knit the stitches without beads plain, increase, knit on 8 beads, diminish, increase, knit the plain stitches, increase, knit on

8 beads, diminish. Continue the same, diminishing the beads one in each division, and a plain round alternately till the star is finished with 1 bead at each point; knit 1 round, then turn the purse and knit 2 plain rounds, adding 2 stitches where they will be least observed. Knit 7 stitches, diminish with the next 2 stitches, which leaves 8 on the needle. Leave 1 bead on the silk, knit 7 stitches diminish, leave a bead; continue to do this all round, then diminish before the bead. Leave 3 beads over the 1, diminish, knit 4 stitches, diminish; leave 3 beads, etc. The next round leave 5 beads over the 3, diminishing on each side of the beads to the end of the round; then leave 7 beads, knit the 4 stitches between the beads plain. Next round knit the 4 stitches, add 5 stitches over the beads, knit 4 stitches, and add 5 to the end of the round. Then diminish with the 2 first of the 4 stitches, leave a bead, knit 7 stitches, diminish, leave a bead, and proceed as before.

Crocheted Side-Pocket in Black

Materials	1 spool black crochet-silk, letter EE,
Required	A fine crochet-needle,
	2 bunches black seed beads No. 3-0,
	A piece of black featherbone $5\frac{3}{8}$ inches long,



KNITTED PURSES AND BAGS

The fine old bag at the left has a band of oak leaves at top and bottom and in the middle a design of asters. The two purses on the right are old French specimens with floral designs. Below is a purse of brown silk with conventional design and initials in white beads

$\frac{1}{2}$ a yard of black gros grain ribbon $\frac{1}{2}$ an
inch wide,
A chatelaine hook.

This is a useful and attractive side-pocket for handkerchief, keys or eyeglasses. It is simply made, the bag part being the same width all the way. At the bottom a single strip of crocheting about an inch deep makes a background for the double fringe of twisted loops, while at the top there is a single width of crocheting in front an inch deep, and another at the back 2 inches in depth. The whole bag is made in single crocheting. Begin with a chain of 63 stitches. Crochet

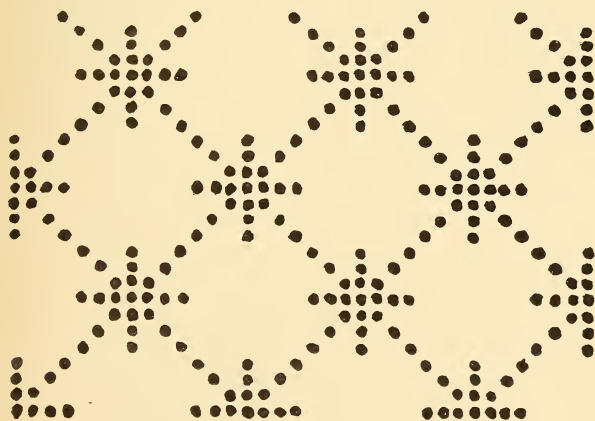


FIG. 71

a straight piece 12 rows deep. Continue the 12th row with a chain of 63 stitches, which is joined at the other end of the single strip to make a circle of 126 stitches. Two rows are made and then the beaded pattern is begun (see Fig. 71). Fifty-nine rows, continuing the pattern form the bag. The 60th row has a bead on every stitch, but it only extends across the front of the bag, 63 stitches. Eleven rows of crocheting without beads complete the front strip. The back one is started where the bag part ended and 24 rows of 63 stitches are made, the last row having a bead in every stitch. The front flap is now hemmed down inside of the bag, leaving the row of beads at the edge. Stitch a piece of black featherbone on the back flap with its upper edge an inch from the top of the bag portion. Bring the back flap forward over it and hem the edge on a line with the top of the bag, sewing it together at the ends. A row of three stars like those in the pattern may be worked in beads across the back flap, to correspond with the bag. The bottom of the bag is then sewed together, and a double row of fringe with twisted loops covers the single strip of crocheting. A loop of black gros grain ribbon by which to suspend it is made as follows. Take

a piece of ribbon half an inch wide and $14\frac{1}{2}$ inches long. Turn in the ends and stitch each firmly to one of the top corners of the back flap. A chate-laine hook fastened at the top of the loop completes it.

Knitted Purse With Star Design

Materials 1 spool of purse-silk, letter EE,

Required 1 bunch seed beads No. 4-0,
5 knitting-needles No. 22.

The rule for this purse is also an English one. The star which forms the bottom of the purse is made like the first bead purse, then knit 4 rounds plain. Knit 2 stitches, on the 3d knit a bead, knit 3 plain, then a bead stitch, 3 plain, and 1 bead stitch all round. Knit a plain round. Knit 1 stitch plain, 3 bead stitches, 1 plain, 3 bead stitches all round. A plain round. Knit 2 stitches, then 1 bead stitch, 3 plain, 1 bead, the same all round. Then a plain round. The next round begin with a bead stitch; this will bring the stars over the plain stitches. Continue as before.

Crocheted Side-Bag in Gray and Black

Materials 1 spool black crochet-silk, letter EE,

Required 1 spool gray crochet-silk, letter EE,
1 bunch silver-lined crystal beads No. 4-0,
A steel crochet needle,
A silver bag-top.

String half a bunch of silver-lined crystal beads No. 4-0 on a spool of black crochet silk EE, and

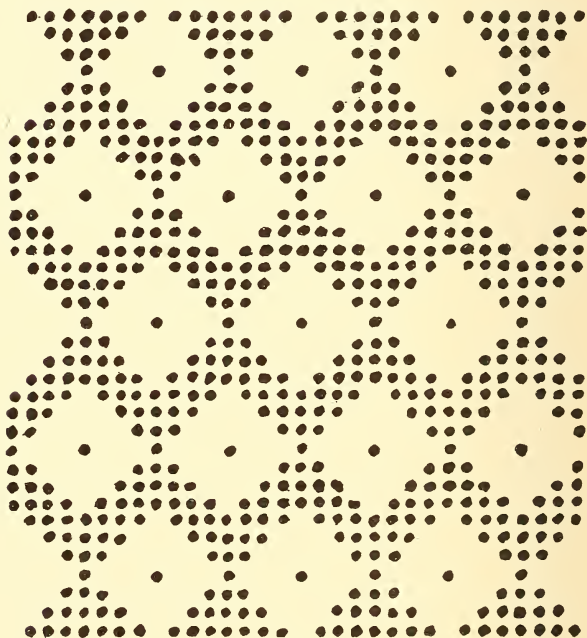


FIG. 72

the other half on a spool of gray crochet silk. Make a chain of 46 stitches with black crochet silk. Crochet across this in s. c. in the top loops. Turn it over and crochet 46 more stitches in the bottom loops, which will make a ring of 92 stitches.

On the next row begin the pattern, see Fig. 72, widening one stitch at each side. The pattern is worked only on the front of the bag. Six more rows are made and then the black silk is cut and the gray joined for the next stripe. Seven rows are crocheted, continuing the design. A stripe of black follows, the design still continued. The bag is formed of ten of these stripes, five of each colour, every stripe being 7 rows deep. Narrow the bag to fit the metal top selected, and finish the bottom with a fringe of double loops, seven-eighths of an inch deep, each loop twisted in with the one to right and left of it (see Chapter IV.).

Large Black Crocheted Side-Bag

Materials 2 spools black crochet-silk, letter EE,
Required 2 bunches black beads No. 2-0,
 A steel crochet-needle,
 A silver top.

This bag is larger than those already described, but the straight sides make it very simple to

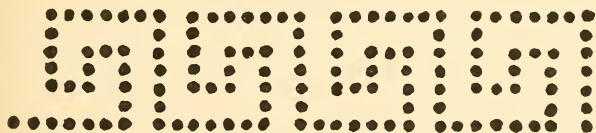


FIG. 73

crochet. String one bunch of black 2-0 beads on a spool of black crochet silk. A chain of 76 stitches is first made, a row is then crocheted in the top loops of this chain, which is continued around in the lower loops, forming a ring of 152 stitches. The next row has a bead in each stitch.

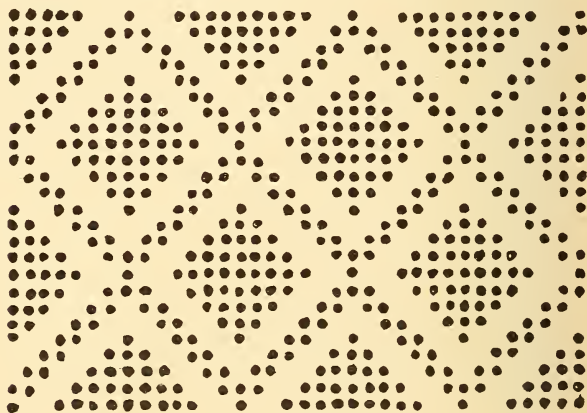


FIG. 74

There are then 5 rows without beads and the Greek pattern (see Fig. 73) follows for 7 rows. Five more rows are crocheted without beads and then the pattern shown in Fig. 74 is made. Five plain rows are followed by another band of the Greek pattern. Next 5 rows of plain crocheting are made and the front and back are crocheted



CROCHETED BAGS

At the upper left corner of the plate is a large side-bag of black with black beads. The gray-and-black-striped bag beside it has an all-over design in silver-lined crystal beads. Below this is a side-pocket all of black. The white silk bag on the left has a design and fringe of blue-green crystal beads.

separately and narrowed to fit the bag-top. In the first row of these separate pieces, 3 stitches of plain single crochet alternate with two bead stitches. The next is a plain row. In the third row the 2 bead stitches are above the plain ones in the first row, the 3 plain ones being above the bead stitches. This is repeated, narrowing as required until the bag top is high enough to fit the metal mounting. A fringe of twisted loops completes the bag.

A simple method of making a bag in which the background is of beads of one colour and the design in another is an improvement on the

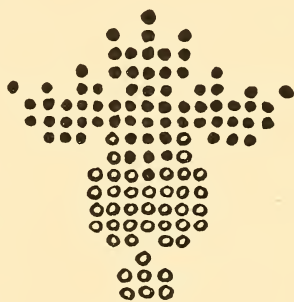


FIG. 75

old way of stringing the beads according to rule. Suppose the design is to be single thistles (see Fig. 75) on a background of opalescent beads. The beads for the background are strung on white purse-silk. The stitches which form the design are left without beads, and after the bag is crocheted the design is worked as if on canvas, with purple and green beads.

Beadwork for Children

CHAPTER IX

BEADWORK FOR CHILDREN

WOOD and wayside, garden and shore all have treasures in the shape of natural beads for children whom Mother Nature has taught. Their bright eyes quickly find seeds, beans, nuts, berries, and shells to string. Threaded on long grasses or on raffia, these natural necklaces have a charm all their own. It is a pleasant way for a child to learn arithmetic—counting and spacing the seeds or berries.

One family of children, rich in nothing but ingenuity and imagination, used to make beads of the grape-like bladders of an Atlantic Coast seaweed. These were cut close to the bulb, yet far enough to leave a little of the stem on either side of the oval bead, which was pierced while still wet. After the beads had dried for a day or two in the house they were ready for use. When the children were fortunate enough to have a few gold or silver seed beads, three or four of these were strung between every two of the seaweed beads, making

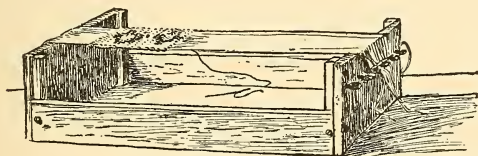
a beautiful chain; otherwise the seaweed was strung alone. Melon, apple, and flax seeds, beans and peas, while still fresh, and nuts when green, may be strung, and it is interesting to see what combinations of colour and grouping will result. The city child counts among his treasures wooden boxes of kindergarten beads. These make gorgeous and barbaric chains to wear when he plays Indian. To own a genuine Indian costume may be far beyond his wildest dreams, but he can make one himself, which will be better in some ways. He will have the fun of doing it, and the pride and pleasure of knowing that he can do some of the things an Indian can.

Suppose we begin with the belt. It is woven on a loom—such an one as any boy or girl can make for a few cents.

Bead Loom

Materials Required	An oblong cigar-box, about $2\frac{1}{2}$ inches deep, 4 small sticks of wood, $2\frac{1}{2}$ inches long and $\frac{1}{2}$ an inch square, 16 half-inch screws, 6 small screw-eyes, 6 round-headed tacks, A sharp knife, A screw-driver, Sand-paper.
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Choose a good, strong cigar-box, one that is rather shallow, and remove the cover. Rule a line one inch from the bottom of the box on each long side and draw a sharp knife across the line several times, until the upper part separates easily from the lower without injuring the latter. The tops of the sides should then be smoothed



with sandpaper. Fasten' each of the small sticks of wood inside a corner of the box to strengthen it. This is the way to do it: Drive one of the half-inch screws up from the bottom into the end of the stick, another into it through the side, and two (one near the top and one lower down) through the end of the box into the stick. On the outside of the box at one end six round-headed tacks are driven in a row, an inch and a half from the top and about three-quarters of an inch apart. In the same position on the opposite end six screw-eyes are driven. Next a row of notches is cut on the

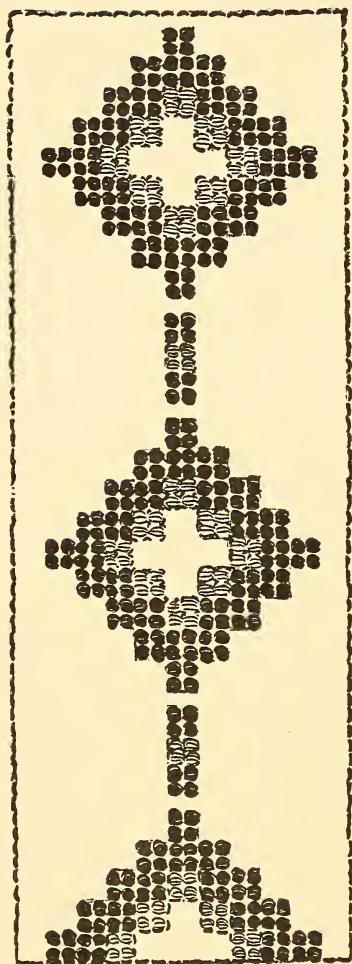


FIG. 76

top of each end of the loom, about one-sixteenth of an inch apart and deep enough to hold a thread. The loom is now ready for use. Directions for weaving will be found in Chapter III. The bead-weaving Indians, such as the Winnebagoes and Sioux, use chalk-white beads for the groundwork of many of their chains and belts. Suppose, then, we plan a white belt with an Indian red and blue design (see Fig. 76) in 3-0 beads. Belts are

sometimes woven with a solid color. One of chalk-white is particularly good. The shirt, leggings, and moccasins should be all of buckskin—but we will substitute chamois-skin, which is easily obtained and not expensive.

Indian Shirt

Materials	1 large chamois-skin,
Required	2 smaller chamois-skins,
	1 spool white linen thread, No. 90,
	A No. 11 needle,
	$\frac{1}{2}$ bunch dark-blue beads No. 4-0,
	$\frac{1}{2}$ bunch Indian-red beads No. 4-0,
	$\frac{1}{2}$ bunch white opaque beads No. 4-0,
	28 large Indian-red opaque beads.

In planning this shirt and the leggings and moccasins that go with it, the kind offices of a mother or big sister will be necessary, but once started the work is simple and fascinating for a boy or girl to do. The shirt is intended for a boy of seven or eight, but the pattern can be easily enlarged to fit a boy of twelve or fourteen.

It is made by the pattern shown in Fig. 77, which is drawn on the scale of one inch to a foot. Three skins of chamois are needed—a large one and two of medium size. The large skin is doubled lengthwise to cut the upper portion of the shirt, which should be ten inches deep and a yard wide.

At the centre a slit is cut nine inches long for the neck. The ends form the sleeves. The two smaller skins are next laid together and the lower

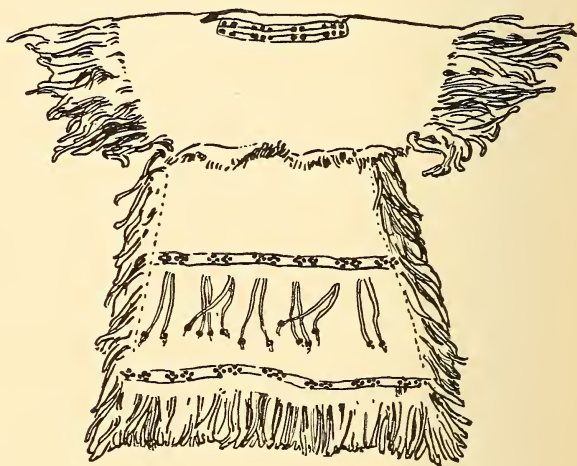


FIG. 77

portion of the shirt is cut, the back and front being alike—nineteen inches wide at the top, twenty-two inches at the bottom, and fifteen inches deep. A pencil mark is made at the middle of each lower edge of the upper portion and also at the middle of the top of each of the lower portions. Turn up an inch at each lower edge of the upper portion of the shirt and baste the doubled edge of one side

against the top of one of the lower portions, keeping the pencil marks at the middle of each on a line. Now sew these edges together, with No. 90 white linen thread, over and over. The other side is joined in the same way. These overlapping edges of the upper part of the shirt are kept on the right side. The sides of the shirt are next sewed together with a row of back-stitching four inches from the edge, and then the edges are cut into a fringe four and a half inches deep at the ends of the sleeves and three inches on the sides and

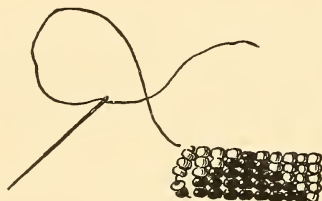


FIG. 78

around the bottom of the shirt. The edge of the upper portion which hangs down over the lower is also cut in a short fringe. Two narrow bands of bead embroidery finish the neck, and there is a band half-way down the lower part of the shirt and one just above the fringe at the lower edge. These are made as follows:

Thread a No. 11 needle with No. 90 white linen thread, make a knot, and bring the needle through to the outside of the shirt, at the right of the neck.

Thread four beads, press them together, and bring the needle through to the inside of the shirt,



FIG. 79

making a stitch which runs up and down at right angles with the neck opening. The needle comes out again on a line with the place where it went



FIG. 80

in and close to it, four more beads are strung, and it goes up and in again just at the left of the starting point, as shown in Fig. 78. With this

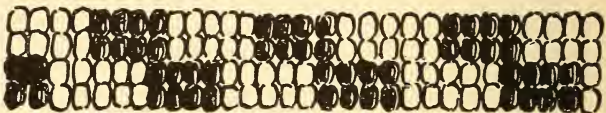


FIG. 81

stitch all the embroidery on shirt, leggings, and moccasins may be made, stringing different colours according to the pattern you wish to work.

Several simple designs are given (see Figs. 79, 80, 81 and 82).

In making large patterns, a row of beadwork is wrought like the narrow bands, then below and close to it another row, which continues the design. Another and another row is made until the pattern is completed. This is necessary, for long strings of beads would not wear well and



FIG. 82

would soon get out of place and spoil the design. Narrow strips of chamois are next brought through the shirt in a row (see Fig. 77) an inch and a half apart and tied. A large bead may be strung on the end of each strand, and a knot tied near the tip keeps it from falling off.

Indian Leggings

Materials Required

2 small chamois-skins,
 $\frac{1}{2}$ bunch dark-blue beads No. 4-0,
 $\frac{1}{2}$ bunch Indian-red beads No. 4-0,
 $\frac{1}{2}$ bunch white opaque beads No. 4-0,
 A spool No. 90 white linen thread,
 A No. 11 needle.

The leggings are very simple to make. From two small chamois-skins cut two pieces in the

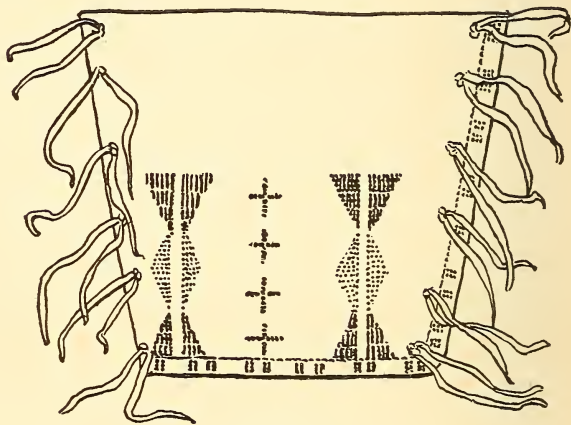


FIG. 83

shape shown in Fig. 83; eight and three-quarters inches at the lower edge, twelve inches at the top

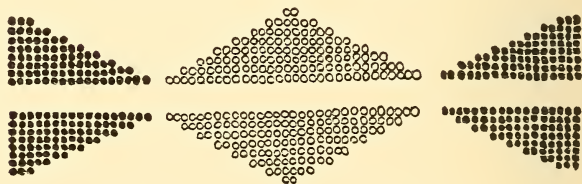


FIG. 84

and twelve high. They are embroidered with the designs shown in Figs. 84 and 85, and narrow

bands like Fig. 86 may be worked around the edge. At an inch from the side edge of the



FIG. 85

leggings, and an inch and a half apart, single strands of chamois, about eight inches long, are brought through and tied. Another row is



FIG. 86

knotted in along the other edge in the same way. With these strands the leggings, when they are finished, are tied on to the young Indian.

Indian Moccasins

Materials Required

- 1 medium-sized chamois-skin,
- $\frac{1}{2}$ bunch dark-blue beads No. 4-0,
- $\frac{1}{2}$ bunch Indian-red beads No. 4-0,
- $\frac{1}{2}$ bunch white opaque beads No. 4-0,
- 1 spool No. 25 white linen thread,
- A No. 3 needle,
- 1 spool No. 90 white linen thread,
- A No. 11 needle,
- A piece of wax.

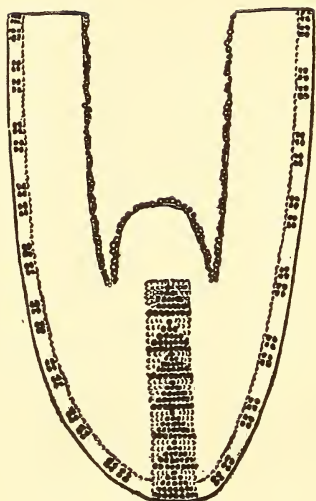


FIG. 87

The child who is to wear these moccasins should stand on a sheet of brown paper and draw around his bare foot to get its exact size and natural shape. This pattern is cut out and taken to a shoemaker, who will cut from it a pair of leather soles. The uppers of the moccasins are then

cut from a paper pattern made in the shape shown in Fig. 87. It will not be difficult to make them to fit the soles. These uppers are wrought with some simple design in the stitch already described. The design on the cover of this book is a good one, or the one in Fig. 88. Along the edge the same stitch, slightly changed, makes a pretty finish. A needle threaded with No. 90 white linen thread is brought through the top of the moccasin just below



FIG. 88

the edge. A stitch or two fastens the end firmly. Four beads of a colour used in the pattern are strung, and the needle comes through the edge, from the inside of the moccasin out, a little over a quarter of an inch from where it started, making what is really a long over-and-over stitch. This is continued all around the top of the moccasin, which is then sewed together at the back. The uppers are stitched on the soles with a No. 3 needle threaded with No. 25 white linen thread, well waxed.

Chamois Bag

Materials	2 small pieces of chamois-skin,
Required	$\frac{1}{2}$ bunch opaque white beads No. 4-0,
	$\frac{1}{2}$ bunch dark-green crystal beads No. 4-0,
	2 large opaque white kindergarten beads,
	1 spool No. 90 white linen thread,
	A No. 11 needle.

Many dainty little gifts may be fashioned by a girl or boy from small pieces of chamois; bits left over after making an Indian costume.

Heart-shaped pen-wipers, finished around the edge with the stitch with which the top of the moccasins was worked, needle-books made in the same way, and bags. One that may be used for buttons if it is for mother, or for tobacco if

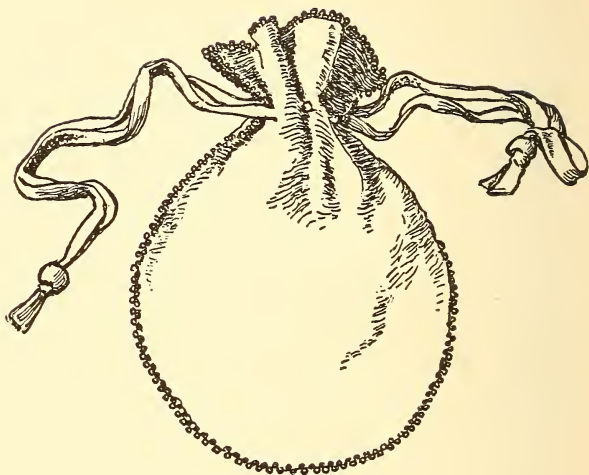


FIG. 89

father or brother Tom is to be the recipient, is cut from two pieces of chamois in the shape shown in

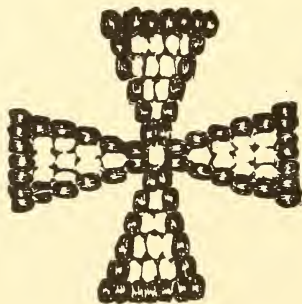


FIG. 90

Fig. 89. A simple design (see Fig. 90) may be worked on the front, or an initial, in green and white beads, or it may be left plain. The back and front should be fitted together exactly and

basted securely. Starting close to the edge at the upper left-hand corner, the needle is brought through the bag, three green beads are strung, and an over-and-over stitch is made. The needle now comes up through the bead on the edge, two more

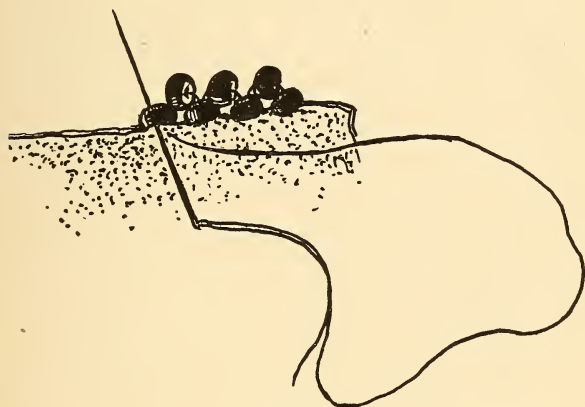


FIG. 91

beads are strung, and another stitch is made through the two edges of the bag (see Fig. 91). The whole bag is stitched together in this way and then a row of the beading is carried around the edges of the top flaps. Holes half an inch apart are punched at an inch and a half from the top, where the top flaps begin, and two narrow strips of chamois run through them serve as drawing-

strings. A large white kindergarten bead slipped on to the ends of each strip and held by a knot gives the finishing touch.

Five Bead Chains

Such pretty and simple bead chains as a little girl can make for her best friend! These strung chains are not as costly and do not take as much time as the woven ones. Fig. 92 is made with two full length strands of pale-green raffia, on



FIG. 92

which are strung large green crystal beads. The strands are tied together at one end and two fine darning-needles are threaded on the other ends. As will be seen in the picture, both needles pass through a single bead, then one bead is slipped on each strand. Next both needles pass through one bead, and so on for the whole length of the chain.

The chain shown in Fig. 93 is also of raffia. Twenty-two dark amber crystal beads, No. o size, are strung on a strand of split raffia in the natural colour. Two other strands are threaded with the same number of beads. The tip end of

each piece is tied around the last bead to keep them from slipping off. At the other end all three strands are tied together. They are then braided closely and evenly for two inches and a half, when a bead on each piece is slipped up close to the work and braided in (see Fig. 93). This makes a little ornament like a clover-leaf. Two and a half inches more are braided and then a bead on each strand is slipped up and another ornament made.

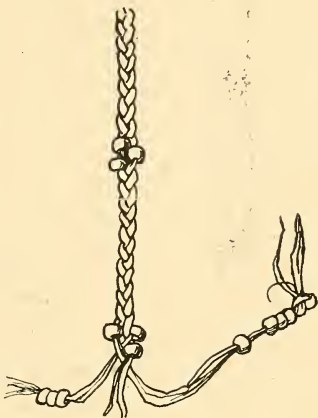


FIG. 93

The chain shown in Fig. 94 is made of E beads in two colors. Half a bunch of each will be needed, as will a spool of No. 60 white linen thread and two No. 5 needles. Three yards of linen thread in a No. 5 needle are strung with thirty light beads. These are pushed down to the middle of the piece of thread. Three dark beads are strung, and then the other end of the strand is threaded with another No. 5 needle. One dark bead



FIG. 94

is strung, and the needle passes through the middle one of the three dark beads on the other end (see Fig. 94) and another dark bead is strung. Fifteen light beads and three dark are threaded on one strand; on the other, fifteen light beads and one dark one. The needle on the end of this second strand passes through the middle one of the three dark beads on the first. The whole

chain is made in this way.

Another chain (see Fig. 95), a little like this one, may be made with one bunch of green crystal E beads in combination with seeds or with 120 medium-sized oval beads. This is strung with two pieces of No. 60 white linen thread, well waxed, in No. 5 needles. At the end of each

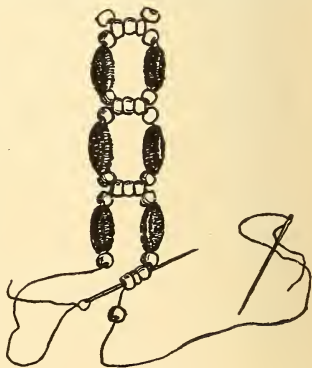


FIG. 95

thread an E bead is tied. Four more E beads are then strung on the strand on the right, and the needle of the other thread passes up through the three middle beads of the five on the right strand

(see Fig. 95), and one more E bead is strung. An oval bead is then threaded on each strand and the E beads strung in the same way as before. The chain is continued in this way for its entire length.

A daisy chain (see Fig. 96) is not difficult to make and is very pretty. Half a bunch each of green opaque beads No. 3-0 and milk-white O beads will be needed and a skein of yellow crystal E beads. It is strung with No. 60 white linen thread in a No. 5 needle. Eighteen of the green beads are first threaded, then eight milk-white beads. The needle now runs down through the

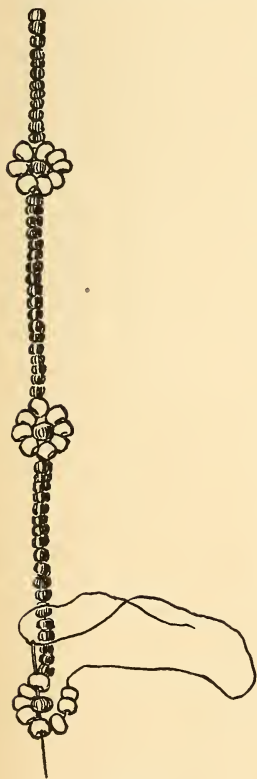


FIG. 96

first milk-white bead, a yellow bead is strung, and the needle passes down through the fifth milk-white bead. The thread must be drawn up tightly. Eighteen more green beads are then threaded and a second daisy is made. The whole chain is strung in this way.

B E A D S

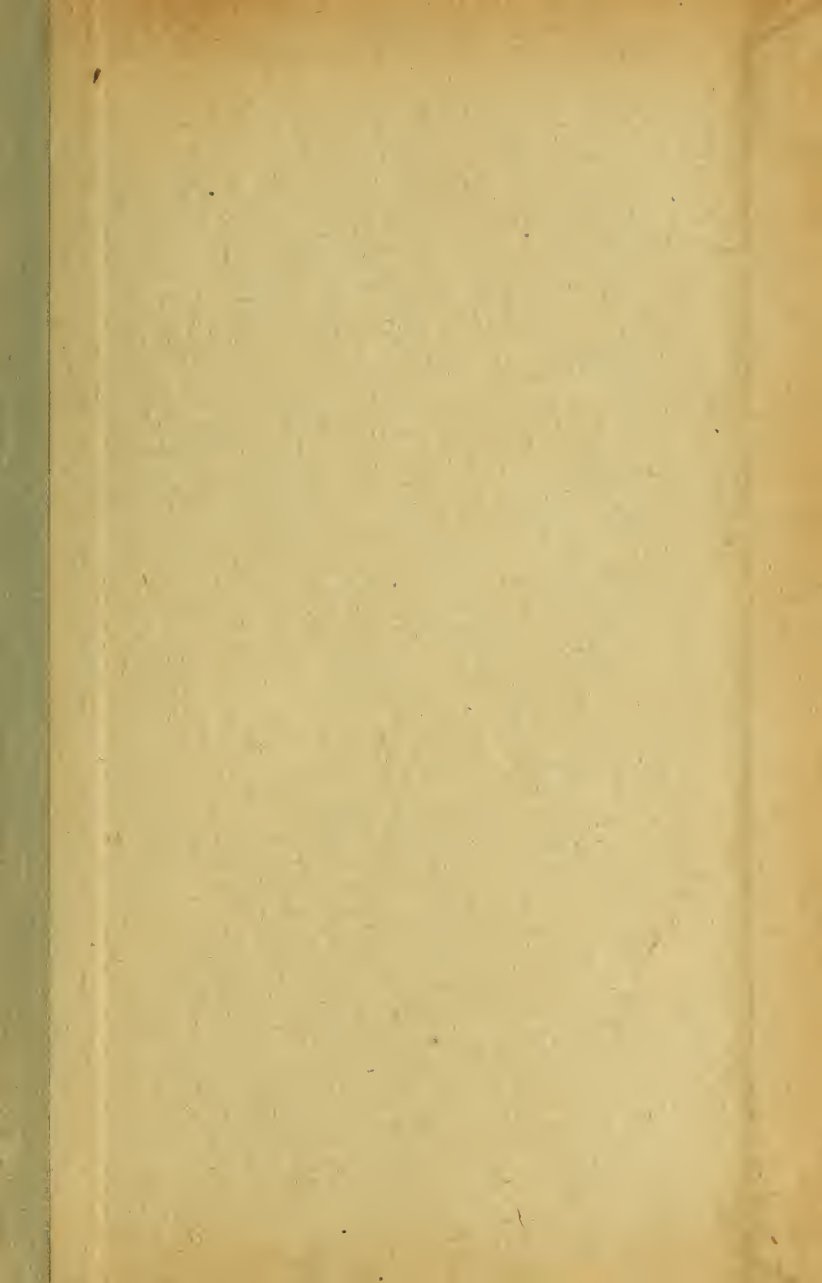
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